SIVA-KOSHA



Prof. S. K. Ramachandra Rao

SIVA-KOSHA

Volume I

Sri Garib Das Oriental Series No.330

SIVA-KOSHA

Prof. S.K.RAMACHANDRA RAO

Volume I

Sri Satguru Publications
A Division of
Indian Books Centre
Delhi, India

Published by
Sri Satguru Publications,
Indological and Oriental Publishers
A Division of
Indian Books Centre
40/5, Shakti Nagar,
Delhi-110007
India

© All rights reserved.

First Edition; Bangalore, 1998
Second Edition : Delhi , 2008

ISBN 81-7030-892-5 (Vol.I)

ISBN 81-7030-894-1 (Set)

Printed at Sachin.Printers, Delhi.

Preface to the New Edition

The Indian Books Centre has been kind enough to reprint Prof. S. K. Ramachandra Rao's books like the Encyclopaedia of Iconography in three volumes, two volumes of Navagraha Kosha, the Lalita Kosha, the Durga Kosha and now the Siva Kosha in two volumes.

Siva is the deity that is worshipped all over the country by all classes of people; and the literature on Siva, Saiva Agama and Saiva pantheon is immense, and there are also numerous shrines in India where Siva is worshipped in one form or (or aspect) or another. The available matter therefore justifies two volumes on the subject. We hope the scholars and students interested in Indian Culture wouuld welcome this publication.

The Prof. S. K. Ramachandra Rao Memorial trust is grateful to the Indian Books Centre for bringing out these books in an elegant format.

CONTENTS

Introduction ..... *(v)*

Chapter 1

Śiva and Śaivism 1

Chapter 2

Growth of Śaiva-Āgama 24

Chapter 3

Rudra 60

Chapter 4

Liṅga 70

Note I **: Mukha-Liṅga** 100

Note II **: Pūjā-Bhāga** 102

Note III **: Mṛṇmaya-Liṅga** 104

Note IV **: Divyaliṅga** 106

Note V **: Bāṇa-Liṅga** 108

Chapter 5

Iconic Forms 114

Chapter 6

Śiva Parivāra 266

Appendix I : **Rudra-Sūkta (Rgveda)** 318

Appendix II : **Rudra-Sūkta (Yajurveda)** 320

Appendix III : **Rudra-Sūkta (Sama-Veda)** 326

Appendix IV : **Rudrāksha** 327

Appendix V : **Kāśyapa-Śilpa** 363

Appendix VI : **Śiva-Tantra** 396

Appendix VII : **Śiva-Mantra** 451

INTRODUCTION

Siva is a god of great antiquity and widespread popularity. He is of Vedic, Purāṇic and tāntrik celebrity. The aniconic (liṅga) form of Siva also presents the sense of the mysterious; the iconic forms (called līlā-mūrti), twenty-four in number are replete with myths and legends associated with Siva and his acts of compassion and destruction. The āgamas and the sculptural texts (Silpa-Sastra) give elaborate information about this god and the representation of his iconic and aniconic forms. The present attempt is to gather under one cover the multi-faceted grandeur of this god, called Siva or Rudra, in his benign as well as ferocious aspects. With due regard to the vast material (literary as well as pictorial) in Sanskrit and Tamil that is available, the Kosha is prepared in two volumes, the second volume including the source-materials, hymnology and worship rituals.

I am grateful to the Chief Patron of the Kalpatharu Research Academy, the pontiff of the Sringeri Peetham, Sri Sri Bharathi-Tirtha-Swamigal, the Administrator of the Sringeri-Peetham and the Chairman of the Academy, Sri V.R. Gowrishankar; and the Chief Editor and Director of the Academy Daivajna K.N. Somayaji, for having provided this opportunity for me.

S.K. RAMACHANDRA RAO

Chapter 1

ŚIVA AND ŚAIVISM

1. Origin and Spread of Śaivism

The worship of Śiva is lost in hoary and hazy antiquity. The earliest literary records in the country as well as the oldest archaeological finds suggest the prevalence of the worship of Śiva in some form or other, all through the ages. Leaving out references to it in the Vedic corpus, which will be mentioned in due course, and evidences for it in the Indus Valley civilization, we find that Pāṇini (around 500 B.C.) not only knew Rudra but was acquainted that this god was also called Mṛḍa, Bhava and Śarva (1, 40; 3, 53; 4, 100). If we may believe Kalhaṇa's *Rājataraṅgiṇī,* Aśoka (268-233 B.C.) visited Kāshmir and erected a shrine to Śiva known as Aśokeśvara (1, 105-107). Kauṭilya prescribes that a temple to Śiva must be erected within the city (Śāma-śāstri's edition of *Arthasāstra,* Book 2, Chapter 4, p. 54). Patañjali's *Mahābhāshya* (about 300 B.C.) makes an explicit reference to the people who were devoted exclusively to 'Śiva-bhāgavatas') (5, 2, 76). And the text also refers to the icons (arcchā) of Śiva, Skanda and Viśākhā, which were being made and sold by the gold-seeking Mauryas :

> अपण्य इत्युच्यते तत्रेदं न सिध्यति।
> शिवः स्कन्दो विशाख इति।
> किं कारणं? मौर्यैर्हिरण्यार्थिभिरर्चाः प्रकल्पिताः॥

It is probable that Śiva's worship in the form of liṅga had not yet come into vogue when Patañjali wrote his great commentary on Pāṇini. The bronze seal belonging to the first century B.C. found at Sirkāp site (Taxila) by John Marshal carries an iconic representation of Śiva, along with the legend 'Śiva-rakshita' ('protected by Śiva') in Brāhmi and Kharoshṭhi characters.

By the time the Gupta empire was formed (around 320 A.D.) the Śaiva religion had already become crystallized. One of the monarchs of

this dynasty, Vainya-gupta, is recorded to have been a 'great devotee of Śiva'. The earliest mukha-liṇga (representation of Śiva in a liṅga but with the human face of Śiva carved in it) which was found at Khoh, belongs to the early Gupta period. The Vākāṭaka rulers (275-550 A.D.) styled themselves with such titles as 'atyanta-māheśvara' and 'atyanta-svāmi-mahā-bhairava-bhakta', which indicate their zeal for the worship of Śiva. Even the Ephthalite chieftain, Mihira-guḷa (515-535 A.D.) was a worshipper of Śiva as Paśupati. His coins bear a representation of bull as Śiva's insignia, with the legend 'May victorious be the Bull'. The kings of the North who wielded great influence after the Guptas, *viz.*, the Maukharis, were also 'Paramamāheśvaras'.

There is a suggestion that worship of Śiva was indigenous to South India. But it seems probable that Śaivism as a sect was first organized in Central India, and that it subsequently spread to Kāshmir and South India. From the eighth to the twelfth century A.D., Śaivism prevailed in Madhyapradesha, Kānyakubja, Gujarat, Lāṭa and Kāshmīra. The major factor that moved the focus of Śaivism from Central India to Kāshmira and South India was the uncertain political conditions in Central India. Kāshmira was culturally a protected region, protected by nature and also by the strong and religious-minded monarchs and chieftains. It is small wonder that it took up the cause of Śaivism and made it a valid and acceptable theology and metaphysics. In the South, the Pallava kings (325-897 A.D.) were zealous promoters of Śaiva religion, and so were the early Chāḷukyas (543-745 A.D.). Śaivism as a sect gained great momentum during the days of the Chōla emperors (846-1173 A.D.).

Thus, although the worship of Śiva may be one of the oldest and prehistoric cults in the world, Śaivism as an organized sect and creed is most probably a creature of the medieval period. Even before the eighth century, it must have been prevalent all over the country, for the Purāṇas uniformly mention Nepāla (Paśupati-nātha), Kedāra (Kedāreśvara), Vārāṇasī (Viśveśvara or Avimukta), Saurāshṭra (Somanātha), Rāmeśvaram (Rāmanātha), Gokarṇa (Mahābaleśvara), Ujjayinī (Mahākāla), Gaṅgā-dvāra (Himālaya), Hemakūṭa (Virūpāksha), Prabhāsa (Śaśi-śekhara), and Kāshmīra (Vijaya) as ancient and important centres of Śiva worship; and the Purāṇic accounts include several sites all over the country as especially sacred to Śiva. But how and when the religion was organized to have a doctrinal base and a sectarian super-structure, it is impossible to tell.

The traditional list of Śaiva-centres in the country are in five groups- *viz.*, 'secret' (guhya), 'secret and beyond' (guhyāti-guhya) and 'exceedingly secret' (atiguhya), 'sacred' (atiguhya), 'sacred' ('pavitra') and enduring (sthāṇu), each group having eight centres of its own. The rationale of this classification is hard to figure out; but *Sarva-jñānottara* (Kriyā 8, 78) says that Śiva is manifested in the form of liṅgas in these places to benefit humanity. *Kālottara* (37, 23f) counts as many as 68 spots sacred to Śiva.

अमरेशं प्रभासं च नैमिषं पुष्करं तथा।
आषाढी दण्डमुण्डि च भारभूति भवान्तिकम्।
लकुलीशश्च विख्याता गुह्याष्टकमुदाहृतम्।

श्रीपर्वतो हरिश्चन्द्रो जल्प्यमन्त्रादिकेश्वरम्।
मध्यमेशं महाकालं केदारं भैरवं तथा।
एतद् गुह्यातिगुह्यं च त्वष्टकं परिकीर्तितम्।।

गया चैव कुरुक्षेत्रं नाखलं नखलं तथा।
विमलं चादृहासं च महेन्द्रं भीममष्टकम्।
अतिगुह्याष्टकं नाम सर्वपापप्रमोचनम्।।

छगलण्ड द्विरण्डं च माकोटमण्डलेश्वरः।
कालांजनं शंखकर्णं स्थूलेश्वरस्थलेश्वरौ।
पवित्राष्टकमित्येतन्महापुण्यविवर्धनम्।।

वस्त्रापदं रुद्रकोटिरविमुक्तं महालयम्।
गोकर्णं भद्रकर्णं च वर्णाक्षं चाति दीप्तिमान्।।

स्थाण्वीश्वरं च विख्यातं त्रिषु लोकेषु विश्रुतम्।
स्थानाष्टकमिदं ज्ञेयं रुद्रक्षेत्रं महोदयम्।।

(Śaivāgama-paribhāshā-mañjari, 8, 32-39)

Nor is it easy to reconstruct the early career of this organized religion. The available references in the philosophical and literary works of the medieval period point to the prevalence of several sects within Śaivism, such as Śaiva, Pāśupata, Kāruṇika-siddāntin, Kāpālika, Mahā-vrata-dhara, Kāla-damana, Kālāmukha and Māheśvara. While it is extremely difficult to identify these sects in terms of their distinctive ideology, outlook, appearance, custom and conduct, it is likely that the differences between

the sects were few and minor. Indeed, it would appear that the same sect was sometimes known by different names.

The *Mahābhārata* (śānti-parva, 349), speaks only of Pāśupata as one of the doctrines (jñāna) and sects (mata) prevalent in those days, others being Sāṁkhya, Yoga, Pāñcha-rātra and Vaidika :

साख्यं योगं पांचरात्रं वैदिकं पाशुपतं तथा।
ज्ञानान्येतानि राजर्षे विद्धि नानामतानि वै॥

Probably Pāśupata was an all-inclusive expression; it was certainly the oldest among the sects. And it acquired celebrity not only by the doctrine it espoused, but by some strange practices that its adherents resorted to. The three major and influential divisions of Śaivism that emerged in the medieval period, *viz.*, Kāshmir Śaivism, Tamiḷ Śaivism, known as Śaiva-siddhānta, and the Śaivism in Karṇātaka and Andhra Pradesh known as Vīra-Śaiva, trace their origin alike to the Pāśupata sect, which in turn places reliance on the Śaiva-āgamas.

Brahma-yāmala says that this form of Śaivism was taught by Śiva himself to Śrīkaṇṭha in Prayāga, and that this teaching was communicated by the latter to Bhairava and other disciples in 1,25,000 anushṭubh verses. In Kāshmir Śaivism, the belief is that the āgamas were revealed by Śiva as Śrīkaṇṭha to the sage Durvāsas, and that the latter taught the philosophy of non-dualism (abheda), dualism (bheda) and dualism-and-non-dualism (bhedābhedā) to three of his disciples : Tryambaka, Āmardaka and Śrīkaṇṭ ha respectively. Thus Śrīkaṇṭha (or Śrīkaṇṭha-nātha) appears to have been a historical figure, a human teacher very much associated with the crystallization or propagation of Śaivism in the early period. The mantle of this ancient teacher fell on Lakulīśa who appeared in Saurāshṭra (Prabhāśa or Somanātha) and made Śaivism popular in Vārāṇasi, Dhārā, Māḷavā, Kānyakubja and the present-day Rājāsthān.

Lakulīśa who has been hailed as an incarnation (28th according to some purāṇas) of Śiva himself (mūrtimān śaṁkaras svayam) in Kāyāvarohaṇa in Bhṛgu-kaccha (in Baroda State or Saurāshṭra) (śrimat-kāravaṇe tīrthe) was in all probability a historical figure; and his date is given as the first or the second century A.D. His name is intimately associated with the Pāśupata variety of Śaivism. He was born of brāhmaṇa-parents, Viśva-rāja and Sudarśanā, in Ulkā-purī in Bhṛgu-kshetra. He is said to have gone to Ujjainī, where he taught his doctrine of five topics

(*pañchārtha*) to Kuśika, who hailed from Āryāvarta. He is credited with having started a line of eighteen brilliant teachers who crystallized the Pāśupata sect and propagated it all over the country. Four among them are held in high regard, and are credited with having started their own lines of teaching (chatuśśākhā) : Kuśika, Gārgya, Maitreya and Karūsha.



His immediate disciple was Kauśika, who probably was the author of *Pāśupata-sūtra,* which book the tradition ascribes to Lakulīśa himself, and which is the definitive text of the Pāśupata system. The last teacher in the line, Kauṇḍinya (also called Rāśi-kara), who lived sometime between the fourth and sixth centuries A.D., prepared a commentary on this text, called *Pañchārtha-bhāshya.* Bhāsarvajña's *Ratna-ṭīka* (10th century) is a gloss on Haradatta's *Gaṇa-kārikā*, which establishes system and the Āgama literature.

These books are the main sources of the Pāśupata sect, which became very popular all over the country; and in course of time, the sect survived in two major factions : Kāpālika and Kālāmukha. It is surmised that the Spanda faction of Kāshmīr Śaivism contributed to the crystallization of the Kāpālika subsect, while the Pratyabhijñā-faction was responsible for

the Kālāmukha subsect. The Kāpālikas degenerated into isolated tāntrik cults while the Kālāmukhas gained popular favour by building temples and monastic settlements (maṭhas). The Kālāmukhas entered the Telugu country, and from Śrīśaila in Āndhra-pradesh they entered Karnataka in the fifth or sixth century. And it became a dominant religious group between the ninth and thirteenth centuries, as upholders of Lakulīśa-Pāśupata doctrine (Lākulāgama-samaya).

The two major divisions of the Kālāmukha (Pāśupata) subsect are recognised as 'śakti-parshe' and 'simha-parshe' in the Kannaḍa country. The 'parshes' (the Kannada version of the Sanskrit parishad, meaning assembly or congregation) were territorial jurisdictions. The former had two sub-divisions, one owing direct allegiance to Śrī-śaila ('Parvatāvaḷi' or 'Parvatāmnāya') and the other calling itself 'Bhujaṇgāvaḷi' (the line founded by Bhujaṅga-deva). The former appears to have prevailed in Karnātaka. There is a Kannaḍa inscription of 1057 A.D. from Karnūl (in Āndhra Pradesh), which refers to one Sureśvara-paṇḍita-deva, 'the royal swan in the pond of the Kālāmukha sect', ('kālāmukha-samaya-sarovara-rājahaṁsar), 'veritably the sun for the water-lily of the Lākula doctrines and arguments' ('lākula-siddhanta-naiyāyika-naḷinī-divākarar'), 'the western decorative arch for Śrī-śaila' ('śri-śaila paśchimadvāra-toraṇar') and 'person instrumental for obtaining a sight of God Mallikārjuna' ('mallikārjuna-deva-darśana-kāraṇa-purushar'). This inscription not only identifies the Kālāmukha sect with the sect founded by Lākula, but suggests that the sect spread in the western direction (*viz.*, towards Karnāṭaka) from Śri-śaila.

The Kāḷāmukhas became predominant in the Tamiḷ country also. Thus in Āndhra Pradesh, Karnatāka and Tamiḷ Nāḍu, the temples and monastic settlements were largely owing to the Kāḷāmukha interest. In other parts of the country also, the Pāśupatas had encouraged the building of the temples, which they themselves administered. As early as 610-639 A.D., we have an inscription which records the grant of a village (Aigatapuri) to the temple of Kapāleśvara in Nāsik district. The inscription also mentions the 'mahāvrati' ascetics (Kāḷāmukha) who lived in the temple and looked after the interests of the temple, The Rāshṭrakūṭa monarch Kṛishṇa III (about 968 A.D.) in his Karhāḍ inscription makes over a village to Gaṅga-śivam who is described as an 'ascetic' (tapasvī) and as the 'emperor of the architects of the śaiva-sect' (śaiva-siddhānta-nirmāpaṇa-sārvabhauma). He was a disciple of Īśāna-śiva, who was the chief of the Valkaliśvara-maṭha (monastic settlement attached to a temple) in

Karahāṭa. The monarch Kīrtivaraman got constructed a pavilion in the Nīlakaṇṭha temple at Kālāñjara (on the hill in Bundelkhaṇḍ) at the instance of his preceptor Śrī-mūrti, who was a Pāśupata ascetic (in Vikrama samvatsara 1147)., Numerous temples in North India owe their origin to Pāśupata encourgement.



That the cult named after Lakulīśa was popular in Karnāṭaka by 600 A.D. is evident from the sculpture of Lakulīśa carved in the Mahākūṭa temple, to which temple Durlabhā-devī made land-grants as mentioned in the inscription of the Chāḷukyan king, Maṅgaḷīśa (596-610 A.D.). There was a separate shrine to Lakulīśa in Bādāmi about the same time. And by 640 A.D., Nandi near Bangalore appears to have been an important centre of this sect, for an inscription dated 640 A.D. refers to a maṭha of the Kālāmukhas, whose head was one Kālaśakti to whose disciple, Īśvaradeva by name, Ratnāvaḷi, mother of Bāṇa king, made a grant. The famous temple at Nandi was built by the Noḷaṁba kings, who being staunch Śaivites, patronized the Lākula sect. They claimed to be pillars of the

Lākula doctrine and practice ('lākula-samaya-staṁba)'. These kings who claimed to be scions of the Pallava family, had ruled over parts of Karnāṭ aka from the eighth to the eleventh centuries with Heñjeru (Hemāvati, now in Anantapur district of Andhra Pradesh) as their capital. It was during their rule that Nandi rose to prominence, as also Āvaṇi (in Kolar district where they built the well known Lakshmaṇeśvara temple), not to mention Heñjéry (where they built the Doḍḍeśvara or Noḷaṁbeśvara temple and Siddeśvara, Virūpāksha and Malleśvara temples). The great warrior king, Mahendra (870-897) A.D.), who styled himself a 'parama-māheśvara', dedicated his own palace to Mahādeva (*viz.*, Śiva), and installed Mahendreśvara therein, granting generous gifts to the shrine.



The Lākula-Śaivas, who prevailed till the fifteenth century, made a profound impact on the religious life of South India. In particular, they were responsible for building temples in almost every village in the area, and providing a new dimensions to the temple-culture.

The teachers of this faith were very well organised into 'maṭhas', and encouraged Sanskrit learning (especially the Vedic lore, because they called themselves 'śruti-mukhya' or adorers of the Vedas) and ethical living.

These maṭhas were invariably attached to temples, and the expression 'deva-sthāna' for the temple became popular under their influence. The temple was where the god's icon was installed and worshipped (deva), and also where the Lākula teachers resided along with their celibate disciples (sthāna). As administrators of the temples and principals of the schools attached to these temples, they were called 'sthāna-patis' or 'sthānikas'. Heñjéru, the Noḷaṁba capital, had a large university ('śrimatu-heñjéru-paṭṭaṇada mahā-ghaṭikā-sthāna') attached to the Noḷaṁbeśvara temple, over which Ananta-śiva-deva presided as 'āchārya-rāja-guru.'



The Kedāreśvara temple at Baḷḷigāme (in Shivamogga district) founded by the Kāḷāmukha teacher, Kedāra-śakti, on the banks of a pond called Tāvare-kerem had a 'maṭha' (cloister and college) attached to it. This was called 'Kōḍiya-maṭha' or 'Kedāra-sthāna'. It flourished at any rate from 1078 till 1215 A.D. if inscriptions are any clue. There is an inscription dated 1162 A.D. which describes the functions of this 'maṭha' : it provided teaching in the four Vedas, Sanskrit grammar, different branches of philosophy, the purāṇas, poetry, drama and other aspects of literature; it provided free food for the poor, the destitute and the physically handicapped, and also for the professional musicians, dancers and actors,

and for mendicants and strangers to the town; and medical treatment and nursing were offered free for the sick who were poor and who had none to look after them; and it was 'a place of assurance of safety for all living creatures' (EC, VII SK 102, tr. by Fleet, EI, 5, 222, cited in David N. Lorenzen, *The Kāpālikas and Kālāmukhas*, pp. 103-104).

There were several temples also in the Beḷgāum area (like Andhāsura temple at Hūli, Jagadīśvara temple at Munavaḷḷi, Malleśvara temple at Beḷgāum, Mallikārjuna temple at Sauṇdatti), Bellāry (like Dakshiṇa-someśvara temple at Tumbuḷ, Svayambhū temple at Kuragōḍu, and Malleśvara temple at Sindigeri), Bijāpur (like Svayambhūsiddheśvara temple and Śiva-liṅga-deva temple at Muttagi), Dhārwāḍ (like Brahmeśvara temple, now called Basaveśvara temple, at Ablūr, and temples at Hombāḷ, Gadagu and Lakshmeśvara), and Hāssan (like the Kālāmukha temples at Haḷebiḍu, Gajeśvara temple at Arasīkere, Kalledeva temple at Kanikaṭṭa) districts in Karnāṭaka. Most of these temples were built under the patronage of the Kalyāṇa Chāḷukya kings, especially of 'Bhuvanaikamalla' Someśvara II (1068-1076), who was a zealous Śaiva, and of his successor, 'Tribhuvana-malla' Pèrmāḍi-Vikramāditya VI (1706-1127), who notwithstanding being a Jaina by personal conviction, extended patronage to the Kālāmukha shrines.

Although the Kālāmukhas were fervent Śaivas, they were not fanatical. They not only tolerated, but actively encouraged, other faiths and sects. They supported the learning of the four Vedas, and were themselves Vaidika in general inclination. They also imparted in their schools instruction in such varied disciplines like Nyāya, Sāmkhya, Buddhism, Mimāmsā and Yoga. One of the Kālāmukha teachers, Someśvara, who administered the Nagareśvara temple and college at Sūḍi (Dhārwāḍ district), is described in an inscription of 1075 A.D., as a Buddha to the Buddhist, a Jina to the Jains, an Akshapāda (Gotama) to the Naiyāyika, a Kaṇāda to the Vaiśeshika, a Jaimini to the Mimāmsaka and a Bṛhaspati to the grammarian.

Keśirāja-daṇḍādhiśa (Keśimayya), who was minister to Bijjaḷa II (1130-1167), and had the great Kālāmukha master and 'rājaguru', Vāmaśakti-dèva as his 'ārādhya' (revered family-priest and mentor), built a temple to Keśava in the southern quarters of Baḷḷigāme and provided a 'brahma-pura' (residential quarters for learned brahmins) attached to the temple. A branch of the Kālāmukha ascetics was devoted to Mahālakshmi of Kolhāpur. Because of the receptivity of the Kālāmukhas, the Pāśupata

cult from Kāshmir could not only enter Karnāṭaka but make an impact upon the indigenous Śaiva ideology; the Nātha-siddha votaries from Nepāl could settle down in Karnāṭaka and contribute to the merger of Buddhism in Śaivism.

The advent and influence of the Nātha-siddha cult in the ninth century and its fusion with Śaivism of the Kālāmukha persuation are best illustrated in the coastal region of Karnāṭaka. Besides the well-known Kadari hill in Mangalore (where a vihāra was built as early 968 A.D.) there were several centres of this cult; important among them being Chandrapuri (Chandāvara, Honnāvar taluk; 11th century), Bārakūru (1140), Basarūru (12th century), Mundukūru (Kārkaḷa taluk; around 1293), Koṭeśvara (around 1372) and Viṭṭala (Banṭwāḷa taluk; as late as 1531). Common settlements of the 'jogis' belonging to this cult as well as to the Kālāmukha sect (an inscription of 1372 records charity for feeding 'ubhaya-jangamas' in the temple of Koṭeśvara) were found in several places like Koṭeśvara, Viṭṭala, Ambūru, Mangalapāḍi (Kāsargoḍ taluk), Bārakūru and Addūru (Mangalore). The worship of Lokeśvara, Bhairava, Vīrabhadra, Mañjunātha, Gorakhnāth, Hingulādevi, Nakhareśvara and several Jogipurushas (like Jugādikuṇḍala-jogi-purusha and Sadānanda-jogi) in this region is ascribable to the confluence of the Nātha-siddha and Kālāmukha ideologies and practices.

The Kālāmukha administration of temples made the temple in the town or village a socio-economic organization, in addition to its being a religious and educational institution. Popular entertainment (music, dance and drama) was included in the ritual sequences of temples. This is an application of the Pāśupata prescription that among the observances of the Pāśupata devotee (vidhi) must be included the six-fold 'niyama'. The first two aspects of the niyama are music (gīta) and dance (nṛtta), followed by laughter (hasana), making weird and repetitive sounds like drum-beating (huḍukkāra), prostrations (namaskāra) and repetition of divine names (japa). We have an inscription of uncertain date mentioning a land donation to a dancing girl (sūḷe) of the Triurāntaka temple at Baḷḷigāme made by the Kālāmukha priest of the temple, Trilochana-munīndra of Bhujangāvaḷi lineage, which suggests that the temple prostitution (devadāsi) was a feature of the temples administered by the Kālāmukhas (David N. Lorenzen, *op.cit.* p. 139-140). The mention of temple-prostitutes occurs not earlier than 778 A.D; in an inscription of that date in the Virūpāksha temple at Paṭṭadakallu is the first mention. In subsequent years, inscriptions do occasionally mention actors (pātra) and prostitutes ('dègulada sūḷe') attached to temple,

to discharge the duties of 'nṛtta' (dance), 'gīta' (songs) and 'vādya' (instrumental music). The custom appears to have gathered strength from the tenth century onwards. In 1058, Nāgadevayya who got the Nāgeśvara temple built in Sūndi also got a township built for the temple prostitutes in the vicinity of that temple (EI, 15 p. 8).

The sect seems to have lost its importance during the period 1160-1200 A.D., although it continued to figure in inscriptions as late as 1410 A.D. The Rājaguru of Harihara I (1336-1356) and Bukka (1356-1377) was a Kālāmukha teacher, Kāśivilāsa-kriyāśakti by name. The Virūpāksha temple at Hampi was probably administered by this teacher. The shrine to Vidyāśankara at Śringeri was built, according to an inscription of 1390 A.D. in memory of (or 'with the permission of', as another reading of the words in the inscription would have it) this teacher. But after this period, the influence of the Kālāmukha teachers appears to have waned.



But the major factor which pushed the Kālāmukha impact to the background was the rise of the Vīraśaiva movement spearheaded by Basava, who was treasurer to the Kaḷachūri-Bijjaḷa of Kalyāṇa (1130-1167). But it was the Kālāmukha sect that provided the backdrop for the Vīraśaiva creed, and it has been suggested that the latter was a reformist movement growing out of the former (Lorenzen, *op.cit.*, p. 167). But the two creeds had different social and philosophical orientations. The Kālāmukhas, however, lost their ground in Karnāṭaka after the advent of Basaveśvara

and were gradually absorbed within the Vīraśaiva fold. Many of the Kālamukha shrines in later years came under the control of the Vīraśaivas, like the Kedārśvara temple at Baḷḷigāme, the Trikūṭeśvara temple at Gadagu (in Dhārwāḍ district), the Brahmeśvara temple at Ablūr (in Dhārwaḍ district, now called Basaveśvara temple) and the Kālāmukha 'maṭha' at Hūli (in Belgāum district).

2. Śiva in the Traditional Context

One of the two most popular and widely worshipped gods in India (the other god being Vishṇu), Śiva has an interesting conceptual context. The worship of Śiva goes back to a distant prehistoric past and has survived till our own day. The appeal of Śiva has been strong and persistent among all sections of the population.



It is difficult to trace the stages through which the worship of Śiva has assumed the present position. The seals of the Indus valley civilization portray Śiva as the lord of the beasts (paśupati), as an ascetic (yogi), as a medicine-man (bhūtabhishak), and is involved in serpent and tree cults (nāga and vṛksha). The earliest passage in *Ṛgveda* (as for instance 1, 114)

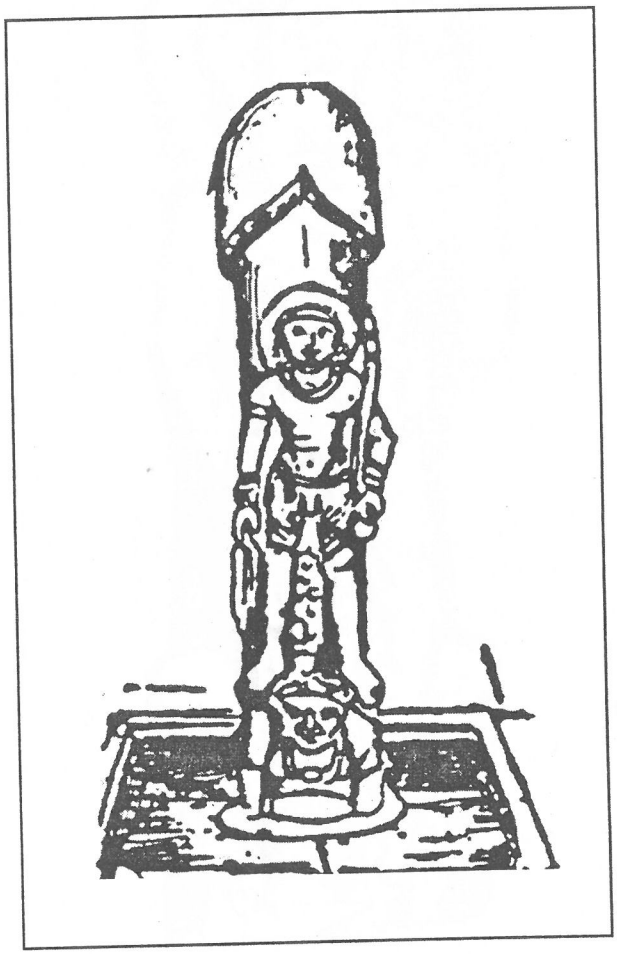
describe Rudra as a fierce deity of the stormy wind and deafening thunderbolts, devastating floods and raging epidemics. But there was also a pacific aspect to him : he was benevolent, he reassures the frightened folk and cures diseases. As a later text says : Two are the forms of this god known to the wise - one terrible and the other benevolent ('dve tanū tasya devasya brāhmaṇā vedajñā viduh; ghoram anyad śivam anyam te tanū bahudhā punah').

The early Brāhmaṇa texts (*e.g., Taittirīya-brāhmaṇa* 1, 6, 10, *Śatapatha-brāhmaṇa,* 12, 6, 2, *Vājasaneya-saṁhitā*, 3, 57-63) describe a popular, magical but inauspicious ritual known as 'tryaṁbaka-homa', which involves Rudra as a cruel deity and also his sister Aṁbikā, who too is a cruel goddess. The priest prepares on the gārhapatya-fire the puroḍāśa-cakes, takes a fire-brand from the dakshiṇa-fire, deposits in a place where four roads meet and offers part of the cakes of Rudra and Aṁbikā with the mantra 'esha te rudra bhāgah saha svarāṁbikayā tam jushasva'. This offering is made so that Rudra may go away to the Mūjāvat mountains, ('etat te rudrāvāsam tena paro mūjāvato atīhi'). It is a ritual to ward off evil, and Rudra here personifies all evil spirits. Further sequence of the same ritual, involves depositing an additional cake (from which no parts were taken off) on a molehill or on earth dug up by rats, with the mantra 'ākhus te rudra paśus tam jushasva'; the rat (also an evil spirit) is visualized as the vehicle (or state-beast) of Rudra. The previous sequence is intended to free the children of the yajamāna from the powers of Rudra, while this sequence is intended to deliver even the unborn children of the yajamāna from Rudra's hold. It is interesting to note that both Rudra and Ambikā were considered cruel deities and evil spirits working in unison for destructive purposes (*cf.* comm. on *Vājasaneya-saṁhitā*, 3, 57 : 'yoyam rudrākhyah krūra devas tsya virodhinan hantum icchhā bhavati, tadanayā-bhaginyā krūra-devatayā sādhana-bhūtayā tam hinasi').

We find the word Śiva in the *Ṛgveda*, but it is not the name of any god; it is only a quality found in many gods. But Rudra is not only the proper name of a deity, but the expression also is a collective one : there are several rudras, providing a background for the eleven Rudras of the purāṇas. Rudra's identification with a single god, whose other name was Śiva was achieved in the *Śvetāśvatara-upanishad* and *Yajurveda* (*Taittirīya-samhitā*, 4, 65, 1, 'śatarudrīya' section). *Vajasaneya-saṁhitā* (3, 63) also identified Śiva with Rudra ('tam śiva-nāmāsi'). *Śatapatha-brāhmaṇa* knew that Rudra-Śiva was also called Bhava, Mahādeva, Śarvam

Paśupati, Ugra and Īsāna. Pāṇini's *Ashtāḍhyāyi* (1, 49; 3, 53; 4, 100; 5, 3, 99) also knew that Rudra was called variously : Mṛḍa, Bhava, Śarva, Girīśa, Mahādeva and Tryaṁbaka.

Patañjali's *Mahābhāshya* provides us with the information that there was already a group of devotees affiliated to Śiva, the 'śiva-bhāgavatas, and that there were also icons made of Śiva for purposes of worship, along with those of Skanda and Viśākha. Śiva's character as a god must also have been crystallized by then : we read, for instance, in the Śatarudrīya hymns that Śiva was celebrated as 'aghora' (benevolent), 'kapardi' (matted hair on his head), girīśa (lord of the mountains), bhīma (terrible), nīlagrīva (blue-throated), tryaṁbaka (three-eyed), sabhā-pati (master of the assembly), gaṇa-pati (leader of the hosts), senānī commander of the forces), śaṁkara (doer of the good) and śaṁbhu (appearing for the welfare of all).



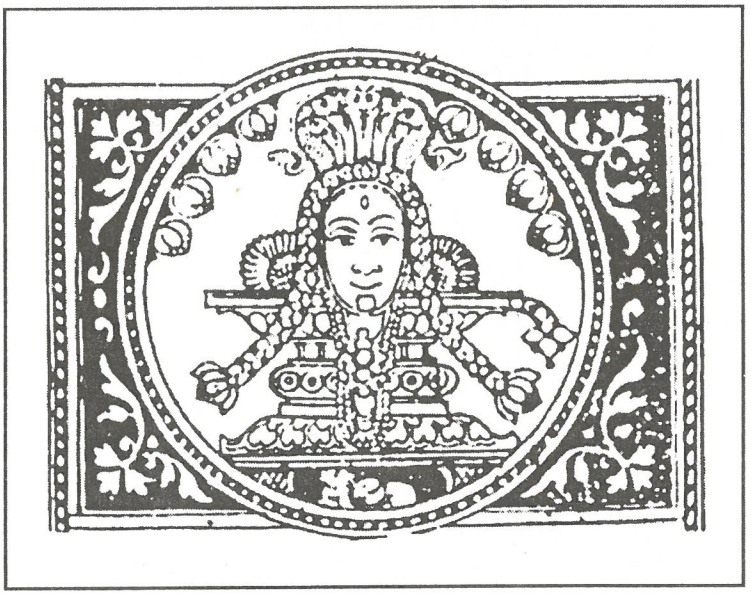
The purāṇas wove legends to explain all these characteristics and in the classical age we find Śiva a full fledged god with myths and a cult round him. The Śaiva āgamas also helped to crystallize the cult of Śiva.



But the worship of Śiva in the form of a liṅga was not known to the Vedas, the Brāhmaṇa texts, or even to Patañjali. The first occurrence of the idea of liṅga meant for worship is to be found in *Bṛhatsaṁhitā* (57, 53-54); we also find here the mention of the liṅga-stem being divided into three units after the three gods, Brahmā, Vishṇu and Śiva.

The early liṅgas also involved iconic representations. The well-known (so-called Paraśūrāmeśvara) liṅga at Guḍimallam in Āndhra-Pradesh (about the first century B.C.) has the entire human representation of Śiva, while the liṅga at Bhāṭā (a little later) as a bust and also four human heads below it. In both of them, the phallic association has been realistically shown, but the idea of a liṅga is not exhausted by it. *Liṅga-purāṇa* (20, 16, 1) says that liṅga is Maheśvara, and that he is called liṅga because the mortal eye cannot perceive him, and all things ultimately dissolve themselves in it ('liṅgas sakshān maheśvarah; layanāl liṅgam ityuktam').

It is important to realize that Śiva is called a liṅgin (who bears or sustains the liṅga); liṅga (which is another word for the Sāṁkhyan prakṛti or śakti) is an attribute of Śiva (who symbolizes purusha, liṅgin). The idea of the generative organ (phallus) is little more than symbolic. More important is the conception that pradhāna (fundamental creative urge) is liṅga, and that Parameśvara is the liṅgin.



The early liṅgas (as those of Guḍilmallaṁ and Bhāṭā) are actually liṅgins; the suggestion of phallus (realistically moulded in the first case,

and drawn by lines in the second case) is only in the background. Later liṅgas, however, contain the two distinct units : the pedestal or yoni and the shaft that rises above it. The pedestal is feminine in aspect while the shaft is masculine; the former is identified with Pārvati or Śakti and the latter with Śiva ('liṅga-vedī mahādevī liṅgam sakshān maheśvarah'). In the Āgama-texts, the shaft-portion of the liṅga is more often known as the Rudra-bhāga, and the portion beneath it, covered by the yoni, Vishṇu-bhāga (Vishṇu being identified with Devī); the portion below the Vishṇu-bhāga. The expression Śiva comprehends all the three parts of the liṅga; the word is more inclusive than Rudra.



The epic *Mahābhārata* (anuśāsana-parva, 17, 13-14) narrates that Śiva appeared before Aśvatthāma first as a golden altar and later as a

resplendent deity upon it ('purastāt kāñchanī vedī prādurāsīn mahātmanah; tasyām vedyām tadā rājan chitrabhānur ajāyata'). In 'vana-parva' of the same epic, Arjuna, when defeated by the hunter (kirāta, Śiva in disguise), worshipped Śiva on an earthern altar ('sthaṇḍilam mṛṇmayam kṛtvā mālyenāpūjayad bhavam'). In such and other references, it is hard to see any phallic associations with the idea of a liṅga.

The early Ujjain coins (3rd to 2nd cent. B.C.) portray Śiva in the liṅga form as well as in the theriomorphic (as bull) and anthropomorphic forms. The phallic representations, however, are not common. And it is to be noted that whenever the liṅga is shown, trees are also shown alongside (as the uninscribed cast coin, which has a liṅga on a square pedestal, with a tree in railing on its left, *cf.* J.Allen : *Coins of Ancient India*, P. 85, no. 2, plate XI). The liṅga is more naturally aligned to the cult of trees (sthala-vṛksha) than with the phallic associations.

Quite frequently the early Ujjain coins show Śiva in his anthropomorphic aspect, as a two armed hero standing, carrying club in one hand and water-vessel in the other (daṇḍa and kamaṇḍalu). Sometimes the club takes the from of a trident or a battle-axe. Some coins show Śiva holding trident in one hand and club in the other. Bull as an emblem of Śiva occurs frequently in the coins belonging to the early Kushāṇa period (around the first century A.D.). The gold and copper coins of Wema Kaḍphises (the Kushāṇa monarch who ruled after the Indo-parthian Gonḍophares, early first century A.D.) show the trident-bearing Śiva along with the bull. The legend on the coins describe Śiva as the 'lord of all the world' ('sarva-loka-īśvarsa') and the 'great lord' ('mahīśvarasa').

The expression Śiva (from 'śi' with the suffix 'vaṅ', meaning 'auspicious') signifies 'auspicious' ('śivam kalyāṇam vidyate asya') or 'averting the inauspicious ('śubham'). The early iconographic manuals like *Tantra-sāra* describe several aspects and forms of Śiva, all of which are anthropomorphic in character. Several details like three eyes (signifying sun, moon and fire), crescent moon on crest, matted hair as crown, serpents as ornaments, tiger-skin as garment, and battle-axe and deer in the hands are all brought out in these descriptions. Half of Śiva's body being identified with Śakti is also an old concept.

It is usual for Śiva to be visualized as having five heads and ten arms. The five faces have different colours : ('mukta-pītapayoda-mauktika-japā-varṇair mukhaih'), and the ten hands carry spear, (śūla),

hammer (ṭaṅka), sword (kṛpāṇa), vajra, fire (dahana), serpent (nāgendra), bell (ghaṇṭā), goad (aṅkuśa), noose (pāśa) and the gesture of protection (bhīti-hara).

The Śaivāgama texts enumerate seveṛal sportive forms, each of them associated with a legend, which are represented in the Śiva temples (as described later).

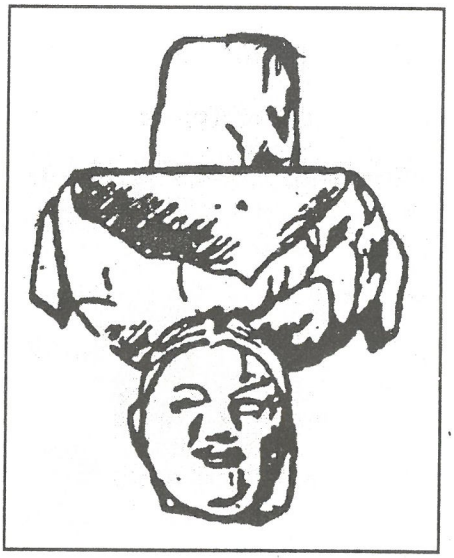
The cult of Śiva recognized eight forms (ashṭamūrti) corresponding with the five primary elements ('pañcha-bhūta'), Sun, moon and soul (yaja-māna or Jīvātmā, kshetrajña) : Śarva (earth element), Bhava (water), Rudra (fire), Ugra (air) Bhīma (ākāśa) īśāna (sun), Mahādeva (moon) and Paśupati (soul). Eight centres of Śiva-worship are alṣo recognized : Śiva-kāñchī (Ekāmranātha in Kāñchīpuram, Tamiḷ Nāḍu), Jaṁbukeśvara (near Śrīraṅgam, in Tamiḷ Nāḍu), Aruṇāchala (Tiruvaṇṇāmalai in Tamiḷ Nāḍu), Kāḷahastīśvara (on banks of river Svarṇamukhī in North Arcot district), Chidaṁbaram (in Tami-Nāḍu), the visible solar disc (pratyaksha-devatā), Somanāth (in Saurāshṭra) and Paśupati-nātha (Kāṭhmaṇḍu in Nepāl).

Vishṇudharmottara provides iconographical details of these eight forms. They all have matted hair done up as a crown (jaṭā-makuṭa), crescent moon on head, four-armed, two of the hands assuming gestures of protection and boon-bestowal and the other two holding trident and khaṭvāṅga. Śarva, Mahādeva and Paśupati are similar : white complexioned like conch, pacific of aspect, standing on lotus seat, and carrying in the four hands sword and shield and gestures of protection and boon-bestowal: Bhava and Bhīma are alike; red in complexion, matter hair done up as crown, tusks in mouth, and carrying in the four hands spear and noose and gestures of protection and boon-bestowal. Bhīma, however, is terrible in aspect while Bhava is pacific.

According to *Pūrva-kāraṇa,* all of them (excluding sun and moon) are three-eyed and draped in silken garments. Bhava is white-coloured, Śarva black, Īśāna red, Paśupati blue, Ugra pale pink, Rudra dark brown (musk-coloured), Bhīma coral red and Mahādeva deep blue. The eight forms constitute the eight legs of Śarabha.

Texts like *Sūta-saṁhitā* describe five aspects of Śiva (pañcha-brahma) : Sadyojāta (representing earth, and pervading ego), Vāmadeva (water, and manas), Aghora (fire and buddhi), Tatpurusha (air and māyā), and Īśāna (ākāśa and soul). Śrīkaṇṭha-śivācharya identifies the five aspects

with Brahmā, Vishnu, Rudra, Īśvara and Sadāśiva respectively (*Brahma-mīmāṁsā-bhāshya*). These five aspects not only pervade the universe but help the devotees cross the sea of transmigration.



Aparājita-sūtra enumerates five iconic forms of Śiva :

1. Ahirbudhnya : (sixteen-armed; carrying on the right side mace, serpent, discus, hand-drum, club, trident, goad and rosary, and on the other side tomara, paṭṭiśa, shield, skull-cup, bell, śakti, axe and gesture of warning and threat.
2. Bahu-rūpa-sadāśiva : sixteen-armed, hand-drum, discus, serpent, trident, goad, pot, mace and rosary on the right side, bell, skull-cup, khaṭvāṅga, gesture of warning, small water-pot, bow, axe and paṭṭiśa on the left side.
3. Virūpāksha : sixteen-armed, sword, trident, hand-drum, goad, serpent, discus, mace, and rosary (right), shield, khaṭvāṅgam, śakti, axe, gesture of warning, pot, bell and skull-cup (left).
4. Tryaṁbaka : sixteen-armed, discuss, hand-drum, club, bow, trident, goad, shield, and rosary (right), mace, khaṭvāṅga, bowl, bow, gesture of warning, pot, axe and paṭṭiśa.
5. Vidya-nātha : the form of Śiva as he drank up the terrible poison that came up when the milky ocean was churned, white-complexioned, pacific in aspect, seated in the lotus posture, decorated with all ornaments, serpent as the sacred chord (nāga-

yajñopavīta), three-eyed, resplendent like a million suns, matted hair on head to which crescent moon is stuck, draped in tiger-skin and four-armed, carrying trident, skull-cup, rosary and gesture of protection; he is invoked for strength and health.

There are twelve principal forms of Śiva, which are popularly worshipped and celebrated in legends and myths; they include the five aspects (pañcha-brahma) and have stylized iconic forms.

1. *Sadyojāta :* white-complexioned, three-eyed, matted hair in a bunch (jaṭā-bhāra), pacific countenance, crescent moon on crest; two- armed, the hands showing gestures of protection and boon-bestowal.
2. *Vāmadeva :* red-complexioned, three-eyed, matted hair and crescent moon on head, straight nose; two-armed, carrying sword and shield.
3. *Aghora :* blue-lotus-complexioned, terrible tusk in mouth, serpent on head, three-eyed, garland of severed heads, serpents as ear-rings, sacred chord and girdle, yellow hair; eight-armed, carrying in the hands on the right side khaṭvāṅga, skull-cup, shield and bowl, and in the hands on the other side trident, axe, sword and cudgel.
4. *Tatpurusha :* yellow complexioned, a sacrificial chord, two-armed, holding in the right hand rosary, and in the left fruit.
5. *Īśāna :* white-complexioned like crystal, matted hair and crescent moon on head, three-eyed, and two-armed, carrying trident and skull-cup.
6. *Mṛtyuñjaya :* exceedingly white in colour, crown of matted hair to which crescent-moon is stuck, draped in tiger-skin; four-armed, carrying trident and rosary (right) and skull-cup and posture of yogic meditation (left).
7. *Vijaya :* resplendent form, three-eyed, matted hair and crescent moon, four-armed with trident and lotus and gestures of protection and boon-bestowal.
8. *Kiraṇāksha :* white complexion, great arms (mahābāhu), three eyes, four hands carrying book, rosary and gestures of protection and boon-bestowal.

9. *Śrī-kaṇṭha :* well-decorated and draped in garments of varied colour, sacrificial chord, four-armed, with sword, bow, shield and arrow in the hands.

10. *Sadāśiva :* three-eyed and four-armed, two normal hands holding a pot filled with nectar (pūrṇāmṛta-kumbha), and the other hands carrying pot and rosary.

11. *Dvādaśa-kalā-yukta Sadāśiva :* five faces, three eyes (representing icchhā, kriyā and jñāna) and ten hands, seated in lotus posture; two normal hands joined in yoga-mudrā, and carrying abhaya-mudrā, śakti, trident and khaṭvāṅga (right); and serpent, rosary, handdrum, and fruit (left).

12. *Aghorāstra :* appearing as if in great anger, like flames of fire; having two hands carrying trident and sword.

Chapter 2

GROWTH OF ŚAIVA-ĀGAMA

The early career of Śaivism, which formed the basis for Śaiva-āgama is unclear in the mists of antiquity. The references formed in the medieval period point to the prevalence of Pāsupata sect.



The main teachings of the Pāśupata doctrine have been summarised in five fundamental topics, an understanding of which is calculated to contribute effectively to the accomplishment of all the four values of life (virtue, wealth, pleasures and liberation) :

तस्मात्पुरुषार्थकामैः पुरुषधौरेयैः पञ्चार्थप्राप्त्युपपादनपरं
पाशुपतशास्त्रमाश्रयणीयम्॥

(Sarva-darśana-sangraha)

The five topics are :

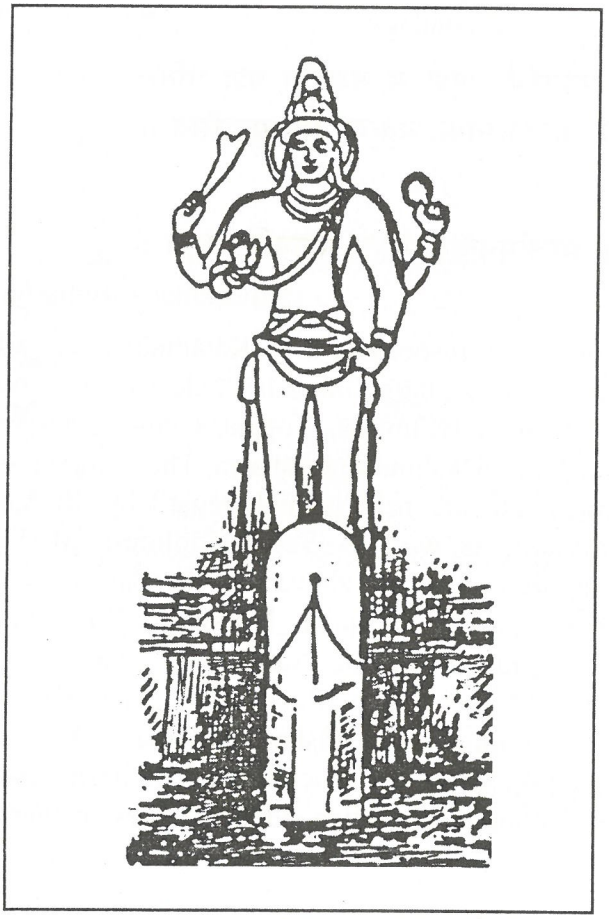
(*i*) The individual soul as an effect (kārya), and as the beast (paśu, conscious being, signifying dependence and bondage);

(*ii*) The god as the cause (kāraṇa) of everything, and as the lord (pati) of the individual souls; the cause and effect together constituting the bondage (pāśa);

(*iii*) The technique of spiritual fulfilment (yoga) by disciplining the mind and ordering one's life; and engaging oneself in meditation;

(*iv*) The worldly transactions based on virtue, and conduct which is conducive to the attainment of the values of life (vidhi); and

(*v*) The final cessation of sorrow caused by bondage (duhkhānta), owing to the grace of Śiva (karuṇā) solely and directly, and not by wisdom, dispassion, virtue or self-abnegation.



प्रसादात्स दुःखान्तः प्राप्यते न तु ज्ञानवैराग्यधर्मैश्वर्यत्यागमात्रादित्यर्थः॥

(comm. on *Pāśupata-sūtra*)

The highest God, whose grace is sought after, is called Rudra, because he produces and eliminates fear of all beings (*cf.* comm. on *Pāśupata-sūtra* 2, 4). It is not by actions or knowledge that one reaches the Godhead, never to return to worldly ills, but it is by surrendering oneself (ātma-pradāna) that one obtains absolute and final liberation (a condition of nonreturn).

This doctrine paved the way for the cult of devotion (bhakti) which is at once dualistic in outlook and āgamic in orientation.

The *Vāyavīya-samhitā* (*Śiva-mahāpurāṇa*, 7, 2, 12 ff), which explains in great detail the Pāśupata system of thought, points to the triad (paśu, pāśa, pati), and declares that Śiva is responsible for bondage of the individual soul, and that when pleased with worship done with devotion, he would remove the bondage :

मलमायादिभिः पाशै स बध्नाति पशु पतिः।
स एव मोचकस्तेषां भक्त्या सम्यगुपासितः॥

Also

पशूनां भुक्तिमुक्त्यर्थं पतिः पशुपतिः स्मृतः॥

(Śaivāgama-paribhāshā-mañjarī, 6, 2)

The Pāśupata sect (especially in its Kālāmukha version) relied heavily on Śaivāgamas, as Haradatta's *Gaṇakārikā* clearly points out. It recognised ten Āgamas : Kāmaja (Kāmikā), Yogaja, Chintya, Kaukuta, Aṁśumad, Dīpti, Kāraṇa, Ajita, Sūkshma and Sāhasra. These Āgamas are dualistic in outlook (dvaita), and are held in high regard by all Śaiva schools (in Kāshmīra-śaivism, as well as Śaiva-siddhānta of Tamiḷ-nāḍu and Karṇāṭaka). In addition to the above ten, the Śaivasiddhānta recognizes eighteen other Āgamas : Vijaya, Nihśvāsa, Madgīta, Pārameśvara, Mukha-bimba, Siddha, Santāna, Nārasiṁha, Chandrāṁśu, Vīrabhadra, Āgneya, Svāyambhuva, Vīsara, Raurava, Vimala, Kiraṇaja, Lalita and Saurabheya. According to the Kāshmīr polymath, Abhinava-gupta these eighteen Āgamas teach the doctrine of dualism and non-dualism (dvaitādvaita), although the Śaiva-siddhānta sees in them only dualistic outlook.

It may be noted that Kāshmīr Śaivism is generally known as Trikaśāstra, or the doctrine of the triad. The three factors are the ones included in the first two of the five topics, dealt with in *Pāśupata-sūtra, viz.,* the individual soul (paśu), the lord (pati), they are related to each other in terms of Sādhya (object to be attained), Sādhanā (the means of attainment) and bhāva (the individual who attains) and bondage (pāśa).

पशुः पाशः पतिश्चैव त्रिपादार्थ उदाहृतः॥

(*Śaivāgama-paribhāshā-mañjari,* 3, 1)

पाश्यः पाशयिता पाशास्त्रयमेतद् व्यवस्थितम्।

(*Matańga-pārameśvaram* Vidyā, 6, 2)

The bonds (pāśa) are three-fold : stains (mala), projection (māyā) and actions (kārma). The stain is what causes ignorance and hides the real nature of the soul. The projection is the various planes of existence and experience. Action is either good or bad. Bound by these fetters is the beast (paśu); and it is by the Divine will that the stain of ignorance corrupts the soul first, and then the projection will make for all experiences, and this in turn results in actions which involve him in the phenomenal world. And the Divine will again is what paves the way for deliverance from the three fetters. (*Rauravāgama,* kriyā, 47, 4-7).

The fettered soul is three-fold : sakala (bound by all three fetters), kevala or pralayākalā (where only projection is got rid of) and śuddha or vijñāna-kevala or vijñānakalā (where only stain continues) (*Kiraṇāgama,* vidyā, 1, 23).

The three are also explained in the *Vāyavīya-samhitā* section of *Śiva-mahāpūrāṇa* (7, 1, 5), as the very cornerstone of the Pāśupata system. While *Vāyavīya-samhitā* (as already mentioned) emphasizes the path of devotion (bhakti) and subscribes naturally to the dualistic philosophy, Kāshmīr Śaivism chooses to tow the line of Advaita Vedānta in advocating the path of wisdom (jñāna), and espousing the doctrine of non-dualism. Thus the role of Śaivāgāma was extremely limited in Kāshmīr Śaivism.

Śaivism in Kāshmīr has three principal divisions. The earliest among them is what is known as Āgama-śāstra, which is described as revelation from Śiva himself. The wisdom contained in it and the conduct prescribed by it are alike revealed. Abhinava-gupta in his Vārttika on *Mālinī-vijaya* avers that all creation (which is really manifestation of divine will and energy) is in two major streams : one of them consisting of speech (vāchaka)

and the other of the objects of such speech (vāchya). Speech itself is of two types : divine (manifesting cosmic or supreme vimarśā) and human (manifesting individual vimarśā). Śaiva-āgama is divine speech, and therefore it is eternal and immuable. Among the Āgama texts, *Mālinī-vijaya, Svacchanda, Vijñāna-bhairava, Ucchhushma-bhairava, Ānanda-bhairava* (no longer extant), *Mṛgendra, Matańga Netra, Nihśvāsa, Svāyambhuva and Rudrayāmala* are the principal tantras. Most of these texts teach dualistic philosophy, although later writers of the Pratyabhijñā school attempt to read non-dualistic Vedāntic ideas in them.



It was in order to offset the emphasis on dualism which the Āgama division favoured, that Vasugupta (around 825 A.D.) (who was the real historical originator of what we now know as Kāshmīra Śaivism) popularized the *Śiva-sūtra* (which he discovered inscribed on a rock, or revealed in a dream), which is significantly non-dualistic. His *Spandakārikā* was propagated by his disciple Kallaṭa (author of *Spanda-sarvasva*). This contributed to the crystallization of the second division known as Spanda-śāstra, which is characteristically non-dualistic. However, the aphoristic text *Śiva-sūtra* was curiously described as the quintessence of the Āgama (āgama-sāra-saṁgraha).

A gloss on *Śiva-sūtra, Śiva-sūtra-vimarśinī,* claims that the aphorisms of *Śiva-sūtra* contain the secret teachings of the essential Āgamas (rahasyāgama-sāmgraha-rūpatvāt śiva-sūtrāṇam). But the claim is hard to be substantiated, for the spanda division has the same philosophical position that characterizes the uncompromisingly monistic Pratyabhijñā school. It differs from the latter only in the means it prescribes for the final goal, *viz.*, the three techniques (upāya).

The need to present a more consistent, comprehensive and systematic metaphysics on the lines of Vedāntic monism and to suggest an easier path to salvation was fulfilled by the emergence of Pratyabhijñā-śāstra, as the continuation of, and an improvement upon, Vasugupta's Spanda ideology. Somānanda's *Śiva-dṛshṭi* (about 900 A.D.) along with a gloss (vṛtti) on it, constitutes the definitive text of this school.

Somānanda is hailed as the maker of logic (tarkasya kartā), and is regarded as the founder of Pratyabhijñā school, which has become well-known, thanks to the numerous and brilliant writings of the verstile master Abhinava-gupta (towards the close of the tenth century A.D.), especially his *Tantralōka* and *Pratyabhijñā-vimarśinī.* Somānanda's immediate disciple, Utpala, wrote the Kārikas on Pratyabhijñā, which helped crystallization of the fundamental concepts. Utpala's student, Lakshaṇa-gupta (about 950-100 A.D.), was the teacher of Abhinava-gupta. This school pointed out that salvation (moksha) is nothing other that the awareness of ones own nature (svarūpa).

Notwithstanding the extreme non-dualism that this division advocated, Abhinava-gupta claimed (in *Tantrāloka* 35th āhnika) that the philosophy was based on 64 āgamas, which were taught by Śiva himself and which have been communicated in a line of teachers including Svacchhanda,

Lākula (Lakulīśa of Pāśupata school), Anurāṭ, Abjaja, Bali, Vāmana, Vibhīshaṇa, Rāvaṇa, Rāma and Lakshmaṇa. It cannot be denied that *Tantrāloka* itself refers to a large body of Āgama texts (about five hundred of them). It is also said that Abhinava-gupta was initiated into the Āgama wisdom by Śaṁbhu-nātha of Jālandahra, who had visited South India for gaining proficiency in the Āgama lore. It is likely that the Āgama doctrines were already prevalent in South India, and that their impact was felt in the northern regions, even in Kāshmīra. For instance, *Svacchhanda-tantra,* which was held in high esteem in Kāshmīra, was prepared in South India (according to *Pūrva-kāraṇa,* 26, 64).

Abhivana-gupta quoted *Śrīkaṇṭhīya-samhitā,* which classifies Āgama corpus into three major divisions; the texts that belong to Śiva (probably the ten Śivāgamas), those that belong to Rudra (probably the eighteen Rudrāgamas), and finally those that belong to Bhairava (probably the 64 tantras that Abhinava-gupta relied upon and extols as the best among the āgama texts). It may be pointed out that the third division may have been non-dualistic in orientation, while the first one was dualistic, and the second was claimed to be dualistic-and-non-dualistic, although it is hard to substantiate this claim.



There was another division of texts known to Abhinava-gupta : left (vāma), associated with Tumburu, right (dakshiṇa) associated with Bhairava, and the middle or mixed (madhyama) associated with Sadāśiva (*cf. Tantrāloka,* comm. 1, 213). He regards the right stream consisting of the 64 texts (eight texts in each of the eight groups, corresponding to bhairva-ashṭāshṭaka ideology), as the best. The stream associated with Sadāśiva is of course the Śaiva-siddhānta, consisting of 28 texts. The left stream may refer to the Śakta tantras.

The dualistic Āgama tradition was condified under the name Śaiva-siddhānta. The expression siddhānta suggests, according to *Sūta-samhitā*, that the system is entirely consistent with the teachings of Veda (veda-mārgābhidhāyitvāt siddhāntākhyah śivāgamah). *Mukuṭāgama* claims that Āgama is, in fact, the essence of Veda (veda-sāram idam tantrah). *Kapardi-samhitā* (1, 30) enjoins that the Āgama must be studied with the same respect and devotion that the Vedas are studied with (adhyetavyam cha veda-vat). According to *Kāmikāgama,* the conduct prescribed in Siddhānta (*viz.,* Āgama) is the conduct that the Veda also approves (siddhānta-vihitācharō vaidikāchāra uchyate).

Suprabheda (charyā, 1, 6-9) distinguishes between four groups of Śaiva scriptures : (1) Vāma (or Śāmbhava); (2) Dakshiṇa (or Bhairava); (3) Miśra (or Yāmala); and (4) Siddhānta, and euologizes the last as pure Śaiva (śuddha-śaiva) and as the essence of all scriptures (sarva-sāra), while dismissing the other three as actually outside the Śaiva-fold, and not honoured even by the Śaivas.

The Vāma probably refers to the Spanda-śāstra, and the Dakshiṇa includes the 64 tantras accepted by Abhianava-gupta as the third group of āgamas, as distinguished from Śiva-āgama and Rudra-āgama (*viz.,* the Siddhānta); and the Miśra is probably the śākta scriptures. Thus, Siddhānta alone becomes supremely relevant to a śaiva devotee (student and practitioner).

The credit for having brought out the importance of Siddhāanta is given to two teachers, Sadyojyoti and Bṛhaspati. Sadyojyoti it was that first employed the expression Siddhānta while describing the teaching of *Rauravāgama.* He probably lived in the ninth century A.D., and hailed from central India (Madhya-deśa). He was a disciple of Ugrajyoti, who taught Śaiva-siddhānta in Kāshmīra, and who was known as Kheṭapāla (*Tantrāloka-vṛtti,* 9, 232) Sadyojyoti wrote several works, among which

Moksha-kārīka, Tattva-sangraha, Nareśvara-parīkshā, Bhogakārika, and *Tantra-traya-nirṇaya* are available in print. His major work, however, was *Su-vṛtti* or Gloss on *Raurava-tantra*, and gloss on *Svāyambhuva-tantra*, which are not available now.

Nothing is known about his colleague Bṛhaspati. Rājānaka-Rāmakaṇṭha of Kāshmīra, who wrote a commentary on Sadyojyoti's *Moksha-kārikā,* claims that these two (Sadyo-jyoti and Bṛhaspati) put the house of Siddhānta in order, and that they revealed the royal road to Śaiva-siddhānta.

Sadyojyoti is rightly hailed as the kulaguru of Śaiva-siddhānta. That he was celebrated as the venerable master even during the days of Abhinava-gupta is clear from a reference to him in *Tantralōka* (1, 104) as "the master who wrote Śiva-tanu-śāstra" (identified as Sadyojyoti by Abhinava's commentator, Jayaratha). However, no work by this name is extant today. Probably the work related to initial (dīkshā), because in Śaiva initiation, śiva-tanu-kalpanā (producing Śiva's constitution) is an important detail.

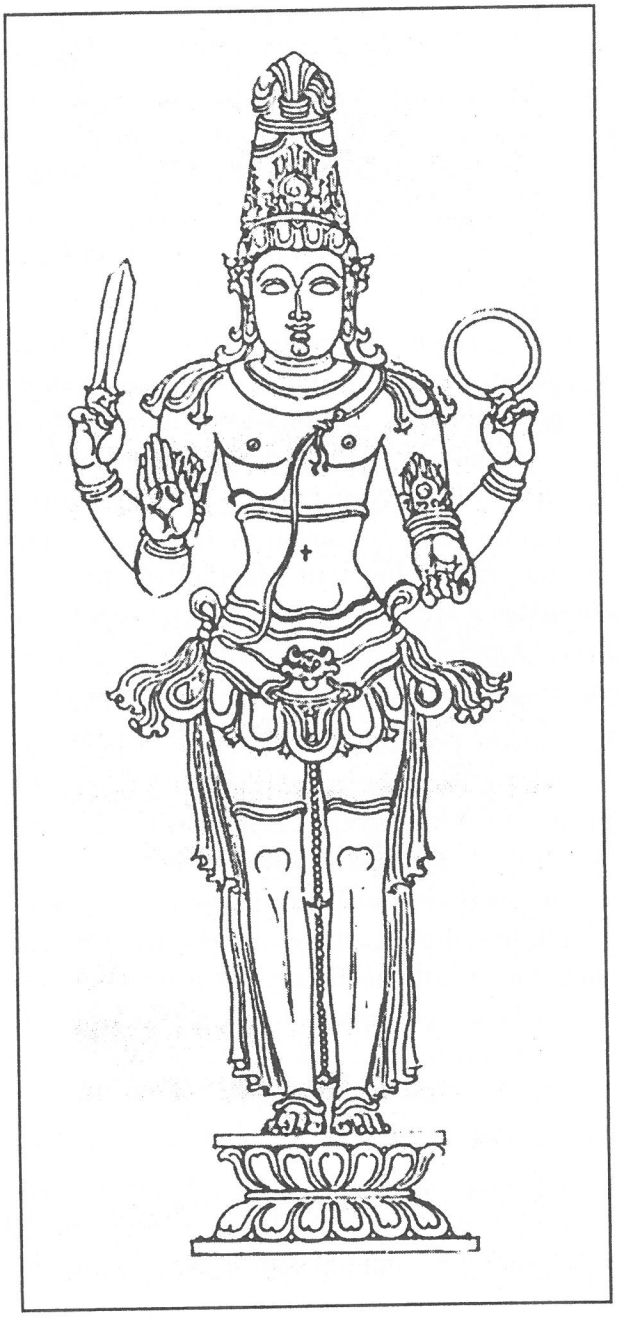
The expression Siddhānta applied by Sadyojyoti to *Rauravāgama* was applied to all the 28 Āgama texts, later by Aghora-śiva (about 1158 A.D.), who came in the line of teachers starting from Sadyojyoti himself. Aghora-śiva valiantly defended the dualistic position of the Āgamas so that Śaiva-siddhānta was clearly distinguished from other divisions of Śaivism like Spanda and Pratyabhijñā, and from the Bhairava-tantra which, Abhinava-gupta had accepted as Āgama.

Ratna-traya (10, 11) of Śrīkaṇṭha (who was a master in Sadyojyoti's line of succession) says that the siddhānta (viewpoint or established doctrine) means the testimony of a reliable authority (āptoktir atra siddhāntah), and that in this matter Śiva is the only reliable authority (śiva eva āptimān yatah).

Śiva has given expression to this doctrine which is supremely meritorious through the upper stream (ūrdhvasrotas) in the form of twenty-eight tantras (*cf. Mukuṭāgama,* 1, 23).

It is also claimed that the Āgama texts beginning with *Kāmika* constitute Śiva's head, while texts of the other divisions (Pāśupata, Soma, Lākula, Vāma, Dakshiṇa and Miśra) are other limbs of his body, like heart, throat etc. The latter texts are revealed by God, only in the shape of prima facie views (pūrva-pakshatayā) in order to help the aspirant

examine correctly and ascertain truly what things are to be resorted to and what things need to be rejected. Śaiva-siddhānta is the final statement, over and above the doctrines taught by other divisions (*Pūrva-kārarṇa*, 1, 117-119).



It is difficult to determine where and when precisely the Śaiva-siddhānta took shape, before it prevailed in South India. Inscriptional evidences suggest that in the medieval period there was in Central India (Madhya-deśa) a śaiva monastic settlement belonging to the Siddhānta division, whose chief was Kadamba-guhā-vāsi (about 675 A.D.). His disciple became the head of the Śamkha monastery (śaṁkha-maṭhādhipati); and his disciple became the leader of the Terambi (ucchrahi) village commune. His successor was Rudra-śambhu who established his sanctuary in Āmardaka (probably the present-day Ujjayinī), and hence he was known also as 'āmardaka-tīrtha-natha'. This Rudra-śambhu became royal preceptor to the Kākatīya kings of the Telugu country, and his influence spread even in Rājasthān and Mahārāshṭra.

Rudra-śambhu's disciple, Purandara, who was living at Ujjayinī, was invited to visit Mattamāyūra, the Chāḷukya capital (near the present-day Punjab), where he established a monastery of his own (and hence he became known as Matta-māyūra-nātha). He became the royal preceptor (rāja-guru) to the kings of the Varma family of Punjab, the Pratīthāras and the Paramāras of Central India. Purandarā's successor. Śikhā-śiva (Chūḍa-śiva), went out and settled down in Madhumati (Mahua), and became known as Mādhumateya. He became the royal preceptor (rāja-guru) to the Kaḷachūri (haihaya) kings of Madhya Pradesh. This is how the Siddhānta school of Śaivism became widespread and influential in Central India.

The Choḷa emperor Rājendra I (1012-1044 A.D.), son and successor of the illustrious Rāja-rāja-choḷa, is reported to have visited the northern regions in order to have a bath in the Gangā river, and to have seen while returning to his country, "the best of Śaivas" in the Āmardaja monastery at Mantrakaḷī on the banks of Godāvari. He is said to have brought many of them with him to the Choḷa country, and to have arranged for their stay in Tōṇḍamaṇalam and Choḷamaṇḍalam regions. This account given in Trilochana-śiva's *Siddhānta-sārāvali,* tells us that when Śaiva-siddhānta entered South India during the days of Rājendra-choḷa, one of the Śaivāchāryas brought by him was also appointed head-priest of the great temple at Tañjāvūru built by Rāja-rāja-choḷa.

But Śaiva-siddhānta was known in the South for several centuries prior to this period. And there were here not only the Sanskrit works which crystallized the Siddhānta position, but Tamiḷ writings by the Nāyanmār saints. According to *Śiva-dharmottara-purāṇa* (quoted in

Śiva-jñāna-siddhi), the Śaiva teacher was expected to communicate the Śaiva doctrines in Sanskrit, in dialects derived from Sanskrit, or in the local languages, according to the needs of his listeners.

This outlook encouraged Tamiḷ, Telugu and Kannaḷa compositions explaining the Siddhānta-śaiva position in subsequent centuries.

The Śaiva saint of South India who wrote devotional hymns in Tamiḷ in praise of Śiva-worship, Appar (tiru-Nāvakkarasu) was a contemporary of the Pallava monarch Mahendra-varma I (580-630 A.D.) He and Tiru-Jñā-sambandar, another Tamiḷ Saint-poet, who lived at the same period, were responsible for the spread of Śaivism in the Pallava kingdom and in Pāṇḍya territory. Sundarar was yet another Śaiva ssaint who probably lived in the seventh century. The songs of these three saints are together famous as Tévārams.

Tiru-mūlar (who lived earlier, about 5th century A.D.) was the author of *Tirumantiram*. He had travelled in the northern regions and was acquainted with the Pratyabhijñā school of Kāshmīra. He refers to Āgama in his work, and it is said that he brought the twenty-eight āgama texts to the Tamiḷ country from Kāshmīra. According to Tirumūlar, Veda and Āgama are both true, both being the words of God. "Think of Veda as a general treatise", he said "and Āgama as a special one". Further, "when examined and where difference is perceived between Vedānta and siddhānta, the great ones will perceive no difference." He spoke of Vedāgama as one composite tradition. *Śrīkaṇṭha-bhāshya* held the same view (pāśupatādhikaraṇa of *Vedanta-sūtra*). *Kūrma-purāṇa* (pūrva, chap. 16) and *Sūta-samhitā* (yāgā-vaibhava khaṇḍa, chap/32) supported this viewpoint).

Ṃāṇikkavāchakar, another Tamiḷ saint and poet who probably lived much earlier, in the second or third century, was a Śaiva enthusiast and a friend of the Chera king. His *Tiruvāchakam* ("the sacred-sayings") and *Tiru-kōvai*, ("the sacred garland") had already helped Śaivism spread among all classes of people. The Tamiḷ devotional songs of all the saints together constitute what is called *Tirumurai*; and redacted into twelve books by Nambi-Āṇḍār-Nambi, this is the Tamiḷ counterpart of the Sanskrit Āgama in the Tamiḷ Country.

Mēy-kaṇḍan or Meykaṇḍadeva (who lived around 1216-1148 A.D.), who was a disciple of Paraṅjyoti-muni, wrote a terse work consisting of twelve aphorisms based on *Rauravāgama* (Pāśa-vimochana-paṭala,

according to the glossator Sadāśivācharya, 'raurva-tantrāntargata'). According to the commentary of *Śivajñāna-bodham* he attempted to provide orthodox Vedic framework for the Āgamas. He wrote that while the Veda is the cow, the Āgama is the milk drawn from that cow, the Tamiḷ hymnal collection *Tēvāram* and *Tiruvāchakam* are like the ghee extracted from that milk and Meykaṇḍa-deva's own work is like unto the excellent taste of that ghee.

The teachings of Meykaṇḍa-dēva were explained and popularised by Aruḷ-nandi-śivāchārya (around 1253 A.D.) who composed a poetic commentary known as "Śiva-jñāna-siddhi" and by Umā-pati-Śivāchārya (around 1313 A.D.) who wrote *Daśa-kāryam*. It is claimed that Māṇikka-vāchakar (9th century A.D.), one of the earliest saints, taught Śaiva-siddhānta in Tamiḷ, and that he was followed by fourteen sages in succession (santāna-gurus), who crystallized Śaiva-siddhānta and spread it among the masses. They prepared the people to receive the doctrine of divine grace (aruḷ) that the *Vāyavīya-samhitā* of Śiva-mahāpurāṇa taught: and to accept the path of devotion that is the corner-stone of Śaiva-siddhānta.

Meykaṇḍa-dēva's *Śivajñāna-bodham* is in Tamil. But there is an old and excellent Śanskrit version thereof, which has been reproduced below, as it is not widely known or readily available in print.

स्त्रीपुंनपुंसकादित्वाज्जगतः कार्यदर्शनात्।
अस्ति कर्ता सद्धत्तैतत् सृजत्यात्मा प्रभुर्हरः॥१॥

अन्यः सन् व्याप्ततोऽनन्यः कर्ता कर्मानुसारतः।
करोति संसृतिर्पुंसामाज्ञया समवेतया॥२॥

नेतितो ममतोद्रेकादक्षोपरि बोधतः।
स्वापे निर्भोगतो बोधपे बोद्धृत्वादस्त्यणुस्तनौ॥३॥

आत्मान्तःकरणादन्योऽप्यन्वितो मन्त्रिभूपवत्।
अवस्थापञ्चकस्थः स्यान्मलरुद्धस्वदृक्क्रियः॥४॥

विदन्त्यक्षाणि पुंसार्थान्न स्वयं सोऽपि शम्भुना।
तद्विकारि शिवश्चेन्न कान्तोऽयोवत् स तं नयेत्॥५॥

अदृश्यं चेदसद्भावो दृश्यं चेज्जडिमा भवेत्।
शम्भोस्तद्व्यतिरेकेण ज्ञेयं रूपं विदुर्बुधाः॥६॥

नाऽचिच्चत्सन्निधौ किन्तु न विास्ते उभे मिथः।
प्रयञ्शिवयोर्वेत्ता यः स आत्मा तयोः पृथक्॥७॥

स्थित्वा सहेन्द्रियव्याधैस्तं न वैत्सीति बोधितः।
मुक्त्वैतान् गुरुणाऽनन्यो धन्यः प्राप्नोति तत्पदम्॥८॥

चिद्दृशात्मनि दृष्ट्वेशं त्यक्त्वा वृत्तिमरीचिकाम्।
लब्ध्वा शिवपदच्छायां ध्यायेत्पञ्चाक्षरी सुधीः॥९॥

शिवेनैक्यं गतः सिद्धस्तदधीनः स्ववृत्तिकः।
मलमायाद्यसंस्पृष्टो भवति स्वानुभूतिमान्॥१०॥

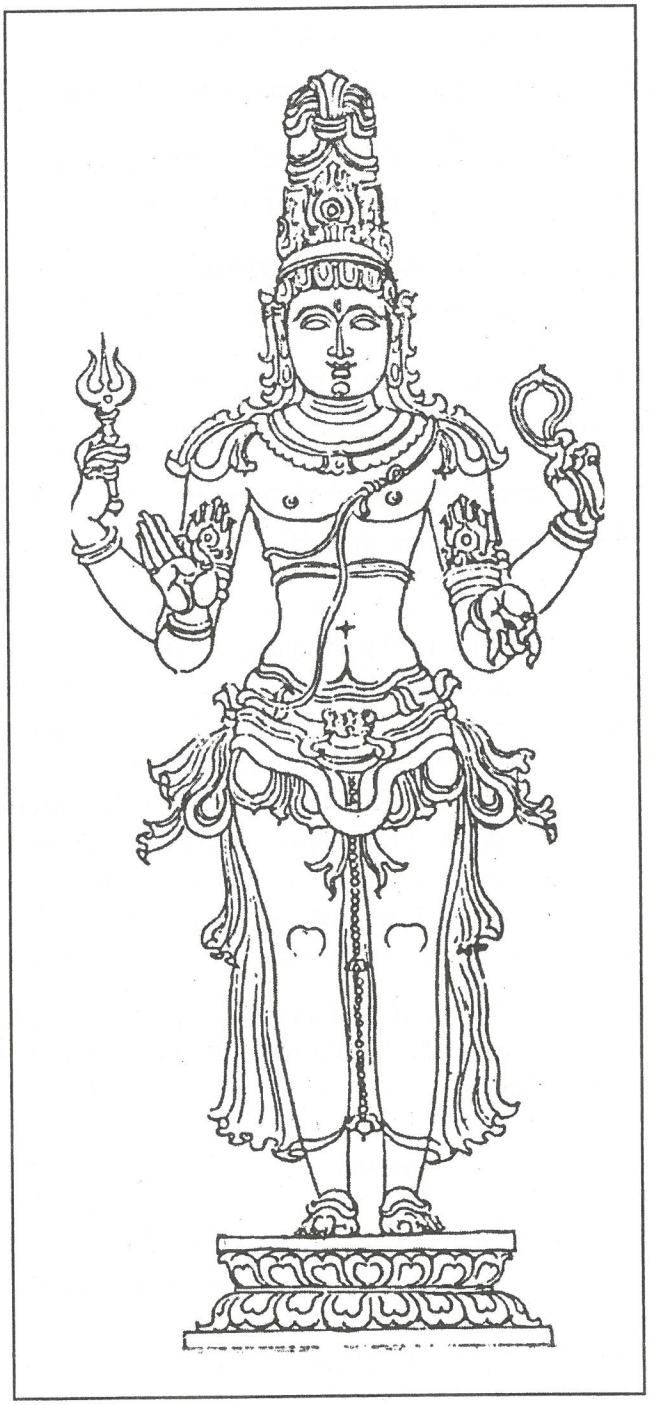
दृशोर्दर्शयिता चात्मा ता यदर्शयिता शिवः।
यस्मात्तस्मिन् परां भक्तिं कुर्यादात्मोपकारके॥११॥

मुक्त्यै प्राप्य सतस्तेषां भजेद्वेशं शिवालयम्
एवं विद्याच्छिवज्ञानबोधपे शैवार्थनिर्णयम्॥१२॥

At the scholarly level, the dualistic outlook of the Āgamas, especially *Rauravāgma,* was brought out by the gloss on it (vṛtti) by Sadyojyoti, as has already been mentioned. This siddha from Central India wrote as many as seven treatises, most of them in the form of Kārikās. Among his disciples was Rājānaka-Rāmakaṇṭha I (eleventh century), who is the author of *Ratna-traya* (Devakoṭṭai, 1925). In the wake of this attempt to project the dualistic orientation of the Āgama corpus, Bhoja of the Paramāra dynasty of Gujarat (1018-1060 A.D.) wrote *Tattva-prakāśikā* to explain the nature of Śiva through thirty-six categories of existence. This work became the celebrated standard text book of Śaiva-siddhānta.

But there was an attempt to foist a non-dualistic (or rather bhedābheda) interpretation on this work by Śrī-kumāra-deva (around 1050 A.D.), the author of a commentary known as *Tātparya-dīpikā* (Chowkhamba, Vārāṇasi, 1976, and d. by T. Ganapati Sastri, Trivandrum, 1920) on Bhoja's work. There was, however, an effective rejoinder to this by Aghora-śiva of the Choḷa country (about 1158) who was a member of the āmardaka division of Śaiva-siddhānta and presided over its branch in Chidambaram. He wrote his own commentary (Vyākhyā) on Bhoja's work, and brought out the validity of the dualistic outlook in understanding correctly the Āgama position (ed. by N. Krishna Sastri, Devakoṭṭai, 1923-25). The

opening verse itself speaks of the untenability of the non-dualistic approach to Siddhānta.



Paramānanda's *Śaiva-bhūshaṇa* provides a list of eighteen masters of Śaiva-siddhānta (Śivāchāryas), beginning with Sadyojyoti's teacher (9th century A.D.) and ending with Aghora-śiva (12th century A.D.). Each of these masters is celebrated as having compiled a manual of instructions for the practice of Siddhānta, the manual being known as paddhati. The list of the masters given here is :

1. Ugra-jyoti
2. Sadyo-jyoti
3. Rāma-kaṇṭha
4. Vidyā-kaṇṭha
5. Nārāyaṇa-kaṇṭha
6. Vibhūti-kaṇṭha
7. Śrī-kaṇṭha
8. Nīlakaṇṭha
9. Soma-śaṁbhu
10. Īśāna-śaṁbhu
11. Hṛdaya-śiva
12. Brahma-śiva
13. Vairāgya-śiva
14. Jñāna-śaṁbhu
15. Trilochana-śiva
16. Varuṇa-śiva
17. Īśāna-śiva
18. Aghora-śiva

Another version of the list begins with the sage Durvāsa (who received instructions from Śiva himself) and mentions Piṅgala as his successor, and as the teacher of Ugra-jyoti. Mention has already been made of the contribution of Sadyojyoti to the stylization of Śaivasiddhānta. His disciple Rāma-kaṇṭha wrote *Sadvṛtti* explaining the relation between Śiva and Śakti. He was from Kāshmīra. One of his students, Śrīkaṇṭha (who succeeds him in the list) was the author of *Ratna-traya,* which expounds the dualistic standpoint of Āgama. Nārāyaṇa-kaṇṭha, also from Kāshmīra, prepared a gloss on *Mṛgendrāgama* and wrote an elaborate commentary (Bṛhaṭṭīkā) on Sadyojyoti's *Tattvasamgraha.* Soma-śambhu who figures in the list, belonged to the eleventh century A.D., wrote *Krama-kāṇḍa-kramāvaḷi* (more familiarly known as *Soma-śambhu-paddhati*), which is the oldest Siddhānta work available today; and it continues to enjoy celebrity.

Īśāna-śiva is probably the author of the encyclopaedic and well-known āgama text *Tantra-sāra-paddhati* (more familiarly known as Īśāna-siva-gurudeva-paddhati) (*ed.* by T. Ganapati Sastrī, Trivandrum, 1920), which relies on Bhoja-deva's *Tattva-prakāśikā.*

Aghora-śiva wrote *Kriyā-karma-dyotinī*, which closely follows Soma-śambhu's book, and which is being consulted to this day. He also prepared

commentaries on Śrīkaṇṭha's *Ratna-traya* and Nārāyaṇa-kaṇṭha's commentary on *Mṛgendrāgama.*

According to Śaiva-siddhānta, Śiva, for the sake of securing the welfare of the souls, assumes form (*viz.*, becomes sakala) and proceeds to create. (*Nihśvāsa-tantra*, 28, 6-7 and 13).

The supreme energy (parā-śakti) inherent in Śiva revealed itself first, and from it sound (nāda) issued forth; and from that came forth the primeval nucleus (bindu), which became Sadāśiva. From Sadāśiva emerges Īśvara, from Īśvara Rudra, from Rudra Vishṇu, from Vishṇu Brahmā and from Brahmā all creation, animate and inanimate. The supreme God (Parameśvara) is the cause of all the five aspects of creation : emanation (sṛshṭi), preservation (sthiti), dissolution (samhāra), concealment (tirobhāva) and grace (anugraha). Then the Śaivas (seven types of them) took shape. From the five faces of Sadāśiva the twenty-eight Āgamas took shape. And five sages were initiated from these faces. They are associated with others who are known as gocharas, on account of their being distinguished by five characteristic Śaiva signs *viz.*, ash, rudrāksha berries, upper cloth, staff and sacred chord, and belonging to the lineage of these sages, who were the original gocharas, being initiated from the five faces of Śiva. They were the progenitors of the Śaiva systems that came into vogue.

The five faces of Śiva are named : Īśāna (above the others, ūrdhva), Tatpurusha (East), Aghora (South), Sadyojāta (West), and Vāmadeva (North). They represent Sadāśiva, Īśvara, Rudra, Brahmā, and Vishṇu (who are known as Kāraeśvaras). The five sages that obtained initiation from the five heads are : Agastya (above), Gautam (East), Bhāradvāja (South), Kāśyapa (West) and Kauśika (North). However, another account (Vūrāgama, 7, 11-14) gives the names differently : Atri (above), Kāśyapa (south), Bhāradvāja (East), Kauśika (North) and Gautama (West). Still another text (*Rauravāgama*, Kriyā, 63 8f) names them : Kauśika (above), Kāśyapa (East), Nandika (South), Agastya (North) and Bhāradvāja (West), who were responsible for five of the seven types of Śaivas : Samāveśa-śaiva, Sankrānti-śaiva, Śuddha-śaiva, Abhivyakti-śaiva and samutpatti-śaiva respectively. Parameśvara himself was responsible for Ādi-śaiva and two disciples initiated by sage Bhāradvāja, Kunda and Goḷa were progenitors of the Upa-śaiva types.

The terms Kunda and Goḷa refers to those who are illicitly born of a brahmin in a woman who has her husband alive (kunda), or in a woman

who is a widow (goḷa) *cf. Manu-smṛti,* 3, 174). They are assigned tasks like tending the temple garden.



An account given in *Pratishṭhā-lakshaṇa-sāra-samucchaya* (*ed.* Krishna Sarma, Kāṭhmaṇḍu, Nepāl, 2 vols, 1966 and 1968) lists the different classes of Āgama texts that proceeded from the five faces of Śiva : Siddhānta (the twenty-eight original āgamas, mūlāgama, beginning with *Kāmika* and ending with *Vātula*) from the Īśāna or the upper face, Gāruḍa (the twenty-eight tantras like Śabara, Todala or Trotala, Kambala, Humkāra and Śikhā-sara) from the Tatpurusha face, Bhairava (thirty-two tantras like *Svacchhanda-bhairava, Vetāla-mardana* and *Jhankāra*) from the Aghora face, Bhūta (twenty tantras like Haḷāhala, Haya-grīva, and Khaḍga-Rāvaṇa) from the Sadyojāta face, and Vāma (twenty-four tantras like Naya, Nayottara and Mohana) from the Vāmadeva face.

Of these tantras, the Vāma-tantras are reputed to bestow magical power (siddhi) on the practitioners, and hence the texts belonging to this class deal with magic, sorcery and witchcraft. The Bhairava group of tantras (also called Dakshiṇa) are meant to secure worldly prosperity as well as emancipation from worldly involvement. The Bhūta and Gāruḍa groups are also magical in nature, curative in intent, and occult in orientation. The number of texts included in these groups is not fixed; the number given in the above account is not uniformly accepted. But the number of texts that go to constitute the Siddhānta class of āgama texts is always given as twenty-eight. And they are considered superior to the other classes of texts, because they proceed from the upper face of Śiva and thus constitute what is known as the upper stream (ūrdhva-srōtas).

But these twenty-eight texts are recognized as stream-texts in themselves (srota-granthas), which suggests that they were accommodated in the five faces of Sadāśiva. According to *Pūrva-kāraṇa* (1, 68-70) and *Chintya* (1, 65-67).

1. Sadyojāta face : Kāmika, Yogaja, Chintya, Kāraṇa, Ajita (5)
2. Vāmadeva face : Dīpta, Sūkshma, Sāhasra, Aṁśumad, Suprabheda (5)
3. Aghora face : Vijaya, Nihśvāsa, Svāyambhuva, Anala, Vūra (5)
4. Tatpurusha face : Raurava, Mukuta, Vimala, Chandrajñāna, Mukhabimba (5)
5. Īśāna face : Prodgīta, Lalita, Siddha, Santāna, Sarvokta, Pārameśvara, Kiraṇa, Vātula (8)

These āgamas are also said to represent various parts of Sadāśiva's body : (1) feet, (2) ankles, (3) toes of the feet, (4) portion of the leg from ankle to knee, (5) knees, (6) thighs, (7) private parts, (8) waist, (9) back, (10) navel, (11) stomach, (12) heart, (13) breasts, (14) eyes, (15) neck, (16) ears, (17) head, (18) arms, (19) chest, (20) face, (21) tongue, (22) cheeks, (23) forehead, (24) ear-rings, (25) sacrificial cord, (26) necklace, (27) ornaments, and (28) garments, respectively.

The first ten āgamas belong to the Śiva division and are dualistic in orientation, while the other eighteen belong to the Rudra division and are said to be dualistic-and-non-dualistic in outlook. The basis for this division is the forms of Śiva or Rudra which received the āgama when it was revealed by Sadāśiva.

I. The wisdom contained in the āgama became manifest as sound (nāda), and ten forms of Śiva (Śiva-bhaṭṭāraka) received it first. Therefore the first division is also described as higher or primary (para) :

1. Kāmikāgama-received by Praṇava, Trikāla and Hara
2. Yogajāgama by Sudha, Bhasma and Vibhu
3. Achintyāgama by Dipta, Gopati and Ambikā
4. Kāraṇāgama by Kāraṇa, Śarva and Prajāpati
5. Ajitāgama by Suśiva, Śiva and Achyuta (Vishṇu)
6. Diptāgama by Īśa, Trimūrti and Hutāśana (Agni)
7. Sūkshmāgama by Sūkshma, Vaiśravaṇa (Kubera) and Prabhañjana (Vāyu)
8. Sahasrāgama by Kāla, Bhīma and Dharma
9. Aṁśumadbhedāgama by Aṁśu, Ugra and Ravi (Sūrya)
10. Suprabhedāgama by Diśeśa, Gaṇeśa and Śaśi (Chandra)

II. The second division of eighteen āgamas was revealed to the eighteen Rudras who become possessed by Śiva (rudraih śivāvishṭ aih); and because these texts were manifest subsequent to the earlier ten, they are described as secondary (apara) :

11. Vijayāgama to Anādi-rudra and Parameśvara
12. Nihśevāsāgama to Daśāṁśa and Śaila-saṁbhava
13. Svāyambhuvāgama to Nidhāna and Padmasambhava (Brahma)
14. Analāgama to Vyoma and Hutāśana (Agni)
15. Vīrāgama to Teja and Prajāpati
16. Rauravāgama to Brāhmaṇeśa and Nandikeśvara
17. Mukuṭāgama to Śiva and Mahādeva
18. Vimalāgama to Sarvātman and Vīrabhadra
19. Chandra-jñānāgama to Ananta and Bṛhaspati
20. Mukha-bimbāgama to Praśānta and Dadhīchi
21. Prodgītāgama to Śūlin and Kavacha

22. Lalitāgama to Ālaya and Rudra-bhairava
23. Siddhāgama to Bindu and Chaṇḍeśvara
24. Santānāgama to Śiva-nishṭha and Śaṁśapāyana
25. Sarvoktāgama to Soma-deva and Nṛsimha
26. Parameśvarāgama to Śrīdevī and Uśanas
27. Kiraṇāgama to Deva-tārkshya and Saṁvarta
28. Vātulāgama to Śiva and Mahākāla.

While the number of Āgamas is fixed as twenty-eight and even the total extent of this corpus is fixed at 20, 10, 00, 10, 19, 39, 44000, verses (according to Nijaguṇa's *Viveka-chintāmaṇi*), each of these Āgamas has varying numbers of secondary āgamas (upāgamas), so that the total number of source-texts of Śaiva-siddhānta is counted as 207. The names of the subsidiary or affiliated texts are known as Upāgamas. Not many of these Upāgamas (even those which are quoted by commentators like Nārāyaṇa-kaṇṭha and Aghora-śiva) are available at present. It is hard to ascertain the nature, extent, content or value of these texts. A few of them have been known independently, *Śiva-dharmottra-purāṇa*, (given as an upāgama of *Sarvoktāgama,* 25th), for instance, or *Vīṇāśikhottatra* (upāgama of *Yogajāgama,* 2nd). Among these Upāgamas the well-known and widely studied are *Matanga-pārameśvara* (upāgama of *Parameśvarāgama, 26th*), *Nārasimham* (or *Mṛgendrāgama,* Upāgama of *Kāmikāgama,* Ist) *Kāśyapam* (upāgama of *Aṁśumadbheda*, 9th), *Paushkaram* (upāgama of *Pārameś-varāgama,* 26th).

The general structure of the Āgama as a text is distinguished by its division into four books (pāda, quarter) and each book into a number of sections (paṭala). The four books are uniformly named Jñāna or Vidyā, wisdom), Kriyā (ritual action), Charyā (sectarian conduct) and Yoga (spiritual communion). While the contents of the four books approximate to the philosophical foundations of the sect (Jñāna); the specific worship rituals (including fire-sacrifices, image-worship at home and in the temple, meditation, recital of hymns, and so on) (Kriyā); daily conduct and religiously proper behaviour (Charyā); and higher aspects of ethical and spiritual approach to the Godhead (Yoga), the division of Āgama into four quarters follows another ideology, based on different forms and levels of initiation (dīkshā) and progress on the path in stages (mārga).

For a Śaiva-siddhāntin, initiation is both indispensable and important. The practitioner and priest are alike always properly initiated, and hence they are known as dīkshitas. Initiation in this sect is unique in many respects. Vedic rituals are combined here with symbolic rites, and the interaction between the initiator (preceptor, guru, deśika, āchārya) and the initiated (aspirant, śishya, dīkshya assumes numerous dimensions, calculated to confer on the latter necessary benefits such as the instantaneous purification of body and mind, complete or gradual elimination of all fetters and obstacles, equipment with fresh and occult energy, assumption of a specific style of life conducive to the spiritual goal, unfailing and practical guidance on the path chosen, and expert acquaintance with the details of the intellectual and esoteric aspects of the Siddhānta.

Mṛgendragama (kriyā, 8, 1 and 86 ff) defines dikshā as that by means of which one obtains what he wants (ishṭa-sādhana-dīkshā), ordained by Śiva himself (parameśa-mukhodgata); the impure person is thereby purified (dīkshā śuddhir-aśuddhasya). And the commentator Bhaṭṭ a-Nārāyaṇa-kaṇṭha explains that during the initiatory rites, the self which is burdened and hindered by stains such as 'mala' will get rid of the burdens and hindrances by the power of the mantras; and that thereby the real nature of the self will manifest itself, by overcoming the factors which serve to hide it :

The belief is that during initiation, Śiva presents himself in the person of the preceptor (deśika, āchārya) and bestows on the aspirant the necessary energy to go through the path of spiritual unfoldment. (*Mataṅga-pāraneśvara,* charyā, 1, 13).

The phenomenon of the divine energy making itself available to the aspirant through the preceptor is technically known as śakti-pāta (descent of the spiritual power).

There are three kinds (or rather stages) of dīkshā; and they are given thus in the ascending order : samaya, viśesha, and nirvāṇa, and last one has two varieties, bhautika (sādhakābhisheka) and naishṭhika (āchāryā-bhhisheka). Those who receive initiation in these dīkshās are known as samayī, putraka, mantra-vṛtti and deśika, respectively. The paths they follow are Dāsamārga for the samayī (where the aspirant will look upon himself as a servant of the Godhead), Putramārga for the putraka (where the aspirant will regard himself as the son of the Godhead), Saha-mārga for the mantra-vṛtti (where the aspirant regards himself as the friend of the

Godhead), and san-mārga for the deśika (where the aspirant regards himself as one with Godhead).

In accordance with this scheme, the first book of the Āgama known as Kriyā-pāda is especially relevant to the Samayī, the second book known as charyā-pāda is meant particularly for the putraka, while the third, Yoga-pāda is useful for the mantra-vṛtti, and the final Jñāna-pāda for the deśika. Some texts, however, prescribe Charyā-pāda for the samayī and Kriyā-pāda for the putraka.

(*Siva-jñāna-bodha-sangraha and Kāmikāgama, quoted in Śaivāgama-paribhāshā-mañjarī,* 4 123-128).

The texts speak of all Śaivas as belonging to one or the other of these four kinds : of samayī who has newly entered the path, and has taken the preliminary pledges (samayastha), is expected to observe all the rules of conduct prescribed in the charyā-pāda and some of the rituals prescribed in the kriyā-pāda of the Āgama. After death, he will attain the Rudra-status. He belongs to the lowest class of spiritual aspirants, because the spiritual power will descend into him in very slow measures. However, some texts (like *Mātanga-pārameśvara,* charyā, 1, 17) do not regard him as initiated (dīkshita) (*Mataṅga-pārameśvara,* charyā, 1, 17)

But the same text prescribes that he must undergo initiation (charyā, 4, 3).

The putraka, that will better benefit from the initiation; the descent of power will be faster in his case. He is described as one who is really initiated into the path (śiva tatve tu niyuktah paramārthatah) and intent on emancipation (mokshārthī) and who regards emancipation as delayed from him only until death (deha-pāta-vyavahitam pratīcchhan padam adbhutam). He engages himself in general Samayāchāra to the best of his ability, either residing with the preceptor or living in his own home (putrakah guaravam dhāma bhajet, tishṭhet sva-dhýmni vā). He must tend the sacrificial fires and serve the preceptor and remain tranquil.

Those who have received the third kind of initiation (nirvāṇa-dīkshā) are more advanced, and fall into two categories. The descent of power in their case is very rapid or even instantaneous; they would get rid of the fetters and obstacles even when they are alive. The details of Yoga-pāda part of the Āgama is meant for them.

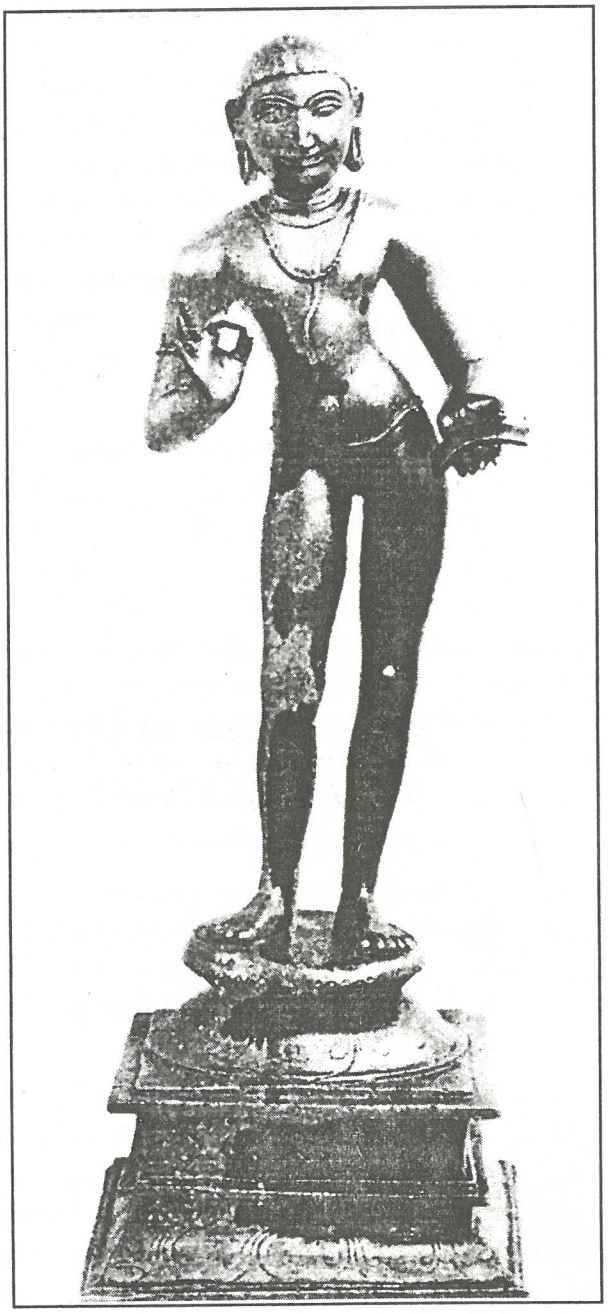
The first group of aspirants consists of practitioners who have by the power of the mantra got rid of the evil elements in their constitution, and have stabilized the meritorious aspects (dushkarmāṁśe hate sati, explained by the commentator "mantra-sāmarrthyāt vyāhate, śubha-karmaṁśe chāvasthāpite", *Mṛgendra*, kriyā, 8, 7). They follow the normal worldly interests (and hence called "lokadharmī"), and are engaged in the gross world (hence also known as "bhautikī"), while attending to their daily rituals, worship, meditation and fire-oblations (sādhakas). They expect to obtain the eight supernormal accomplishments (aṇimā, mahimā, garimā, laghimā, prāpti, prākāmya, iśitva and vaśitva) after they die (dehottarāṇi-mādyartham śisheṭeshṭa loka dharmiṇi). They are described in some texts as hermits, engaged all the time in the mantra that is given to them by their preceptors (sādhya-mantrika-chittātmā) and absorbed in their own ritual observances (svānuṭhṭhanodyatās sādā) *Matanga- pārameśvara,* charyā, 4, 15).

The second group of aspirants consists of those who have given up all worldly interests and pursuits completely (tyakta-laukikāchārāh) and have devoted themselves entirely (hence known as "naishṭhika") to the spiritual path that leads to the highest goal (śivadharmānushṭhānatat-parā eva). The initiation in their case confers on them the spiritual power instantaneously, and they assume the qualities like omniscience etc. of Śiva even when they are alive in the present body (vinābhaṅgam tanoh). They are eligible to become preceptors (deśika, āchārya), and are competent to bestow initiaion on others, to consecrate temples and instal icons, and to officiate as chief priests. They are most honoured only with working out the welfare of mankind (lokānugraha-kāraṇāt).

The distinction between these two categories is mainly in their motivations : the bhautikī is intent on powers (bhūti-kama; bhautikam kāmya ity uktah), while the naishṭhkī is keen on emancipation (nirvāṇa) (*cf. Mṛgendra,* kriyā, 8, 1, and 2) (Mṛgendrāgama, charyā, 1, 2) also (*Tantrāloka*, 15th āhnika, 21-22).

The former, in order to obtain supernormal power is devoted to the perfection of specific mantras, and is hence known as mantra-vṛtti. He undertakes to perform spiritual retreats known as vratas for specific periods only (bhautika-vratinas te syur yeshām sārādhikam vratam, comm. "iyatā kālenā yāvad vratam samnyastavyam iti"), and follow only for that period certain disciplinary regimen like wearing matted hair (jaṭā), daubing the

body with ash (bhasma), carrying the mendicant's staff (daṇḍa), wearing only a strip of cloth to cover his private parts (kaupīna) and so on. The latter, however, follows the vrata all through his life (pūrṇa-vratāvadhih) until they die (dehapātāvadhi).



Although the former category of those who receive the nirvāṇa-dīkshā, do take recourse to vratas, they are included in the group of avrtins (along with the samayīs and putrakas); only the deśikas are described as vratins for the spiritual retreat in their case is complete, exclusive and life-long (*cf. Mrgendra,* charyā, 1, 11 and 12). They are expected to devote themselves to discussions pertaining to the scriptures (āgama-charchā), their routine religious observance (anushṭhānābhyāsa), helping their devotees (bhakteshvanurgrahah) and installations of Śiva-liṅgas and consecrations (śivādi pratishṭhā).

Thus, the Āgama speaks of Siddhānta-śaiva as falling into two broad divisions (*cf. Achintya,* 40, 20-2, siddhāntam dvividham bhavet) : that which leads to ritualistic perfection (karmānta), and that which ends with the liberating wisdom (jñānānta). For accomplishing ritualistic perfection, the details prescribed in charyā, kriyā and yoga books of the Āgama become instrumental (karmaṇām sādhanam bhavet). The book dealing with Jñāna is beyond them and is supreme (jñānam ūrdhavam param smṛtam).

The texts also suggest that the four paths followed by the Śaivas, corresponding to the four books of the Āgama, have four stages of emancipation as their goals or benefits. The samayī obtains sālokya (the benefit of residing, by the power of his meditation, in the same plane of existence Godhead is, dhyānāt lokam tu samprāpya sālokyam); the mantra-vṛtti obtains sāmīpya (gets close to Godhead in terms of spatial existence, tad deśāsya samīpa-stham); the mantra-vṛtti obtains sārūpya (assumes the same from as Godhead, tat tad rūpasya samprāptih); and the deśika obtains the highest reward, or more properly śiva-sāyujya which is really emancipation (moksha) (he becomes united with Godhead, śiva samyojitam rūpam) (*Suprabheda,* 3, 98 ff.)

As regards initiations, four grades are recognized in accordance with the speed with which the descent of divine power (śakti-pāta) occurs : very slow (manda-tara), slow (manda), rapid (tīvra) and more rapid (tīvra-tara or instantaneous). The four initiations described above are to be viewed from this standpoint.

Initiation is said to be of two kinds : dependent (sādhāra or sāpeksha) and independent (nirādhāra or nirapeksha). The former which is dependent upon a preceptor is meant for the lower grades of devotees (sakala), and Śiva provides the initiation only through a human preceptor : in this initiation the descent of divine power can be very slow, slow or rapid.

When the occasion necessitates very rapid descent of divine power, the initiation is directly bestowed by Śiva (*viz.*, without the mediation of a human preceptor). This is known as independent and is bestowed on superior grades of devotees (vijñānakalā and pralaya-kalā) (*Achintya-viśva-sādākhya,* 8, 20-22).

The initiation that is bestowed on the higher grades of devotees, *viz.*, sādhaka and deśika (nirvāṇa-dīkshā), is described as with seed (sa-bīja) in contradistinction to the initiation proper for the lower grades, *viz.*, samayī and putraka, which is without seed (nirbīja or nirādhāra). This distinction emphasizes the need on the part of the former to practice completely and with concentration the samayāchāras prescribed in the Āgamas, after initiation. This is the significance of the expression 'with seed' (sabīja). And this initiation is given only to those who are competent to devote themselves completely to the conduct and rituals prescribed in the Āgamas, and who are intellectually alert and capable of thoroughly understanding the Āgama.

For others, who are incompetent in body and mind to go through the rigorous regimen of the Āgama (like the youngsters, the diseased people, women and the weak-folk), the initiation without seed (nirbīja, *viz.*, without the necessity of devoting themselves completely to samayāchāra) is suggested. The expression nirādhāra signifies that the devotee is too weak to take to the practice and its support (ādhāra-duarbalyāt, *Mattaṅga-pārameśvara*, charyā, 23).

The initiation of the 'without seed' variety is again of two types : one that assures emancipation immediately (sadyo-nirvāṇa), and the other that secures emancipation after death (dehapātottara). And the initiation of the "with-seed" variety is also of two types : one where only the evil dispositions are got rid of (loka-dharmiṇī) and the other all dispositions (good and evil) are cleansed at once and completely (śiva-dharmiṇī).

There is a class of individuals who are initiated by their very birth, and hence do not need any of the formal initiations mentioned above. These are the lineal descendents of the five sages who are reputed to have been initiated by the five faces of Śiva directly : Kauśika, Kāśyapa, Bhāradvāja, Gautama (or Nandi) and Agastya (or Atri). These sages are called Pure Śaivas (śuddha-śaivas, and their descendents are known as original Śaivas (ādiśaivas) or twice-born Śaivas (Śiva-dvija). A text explains that the expression Śiva means purity (śuddhavāt śivam), and śivāj jātam).

When purity combines with the fact of having come out of Śiva himself, we have Śudhaśśaiva (*cf. Rauravāgama,* Vol. III, Pondichery, 1988, p. 186 fn.).



The ādi-śaivas are distinguished from other classes of Śaivas like anādi-śaiva, mahā-śaiva, aṇu-śaiva, antara-śaiva and avāntara-śaiva. The expression anādi-śaiva (Śaivas without a known beginning is applied to Śiva himself and to his attendant-divinities (gaṇas); "The Sakti (feminine counterpart of Śiva) is also included in this category. In contradiction to this category, the Rudras who obtained initiation from Śiva, and their disciples are classed under the Ādi-śaiva category, explained earlier. And in the same class are included the gods Brahmā, Vishṇu and others, and the demi-gods (like kiṁpurushas, siddhas, gandharvas, yakshas, rakshas and uragas) and the sages.

As said earlier, the descendents of the five śages who obtained initiation directly from Śiva are the ādi-śaivas on earth. They are the twice-born among the Śaivas, and are expected to be proficient not only in the Āgama corpus but also in the Vedas and the affiliated branches of learning. They are the only Śaivas who are authorized to officiate as masters in all ceremonies connected with the temple (such as consecration, installation, daily and occasional worship, festivals and purification). And only they are qualified to worship for their own sake (svārtha, *viz.* in their own private shrines at home) as well as for other (parārtha, *viz.*, conduct of public worship in temples and monasteries). Other Śaivas are allowed only private worship (svārtha), and cannot officiate in public worship.

The ādi-śaivas are regarded by devotees as representing Śiva himself in human from (hence called śiva). The four books of the Āgama dealing with matters pertaining to worship in temple (in the charyā-pāda), ritualistic worship of liṅga, recitation of mantras, performance of japa etc. (in the kriyā-pāda), contemplation on Śiva who is in ones own interior (in the yoga-pāda) and the experience of unison with Śiva with intense devotion (in the jñāna-pāda) are really relevant to this class of Śaivas.

The other classes of Śaivas, *viz.*, mahā-śaivas, anuśaivas and antara-śaiva and avāntara-śaivas appear to be distinguished only by their castes : brāhmaṇas, kshatriyas, vaiśyas, and śūdras respectively. They are assigned different functions in the temple and they assist the ādi-śaivas in the discharge of their routine and special duties in various ways. They are allowed to worship for their own sake, but they cannot conduct public worship independently.

According to *Suprabheda* (charyā, 1), all Śaivas irrespectively of the divisions, must wear five emblems (pañcha-mudrā), once they receive

initiation into Siddhānta : rudrāksha-berries, sacred cord (upavīta), upper cloth (uttarīya), sacred ash (bhasma) and strip of loin-cloth signifying celibary (kaupīna). In some texts, tuft of hair (śikhā) is mentioned instead of the strip of loin cloth. Of these, ash and rudrāksha-berries are considered as most important, for one who wears them, irrespective of his caste or character, is said to be Śiva himself. And the ādi-śaivas have the privilege of donning a ceremonial headgear (ushṇīsha) in addition to the above : (*cf. Śaiva-siddhānta-paribhāshā*).

The unique ideology of Śaiva-siddhānta is that final release from mundane condition is secured not by knowledge (Jñāna) but by the grace of the Godhead through the initiatory rite (dīkshā). Initiation therefore becomes all important in the scheme of things for a Śaiva. The immediate purpose of initiation is described as the purification of the paths (adhva-saṁśuddhi), which will eventually lead to the complete elimination of the mundane condition. (*Rauravāgama,* kriyā, 47, 30f.)

The concept of six paths (shaḍadhvā), each of which involves the others and all of which present a map of reality, both phenomenological and ontological, is common to the form of Śaivism that prevailed in Kāshmīra and to the form that prevails in the South and goes by the name of siddhānta. This is not so much a philosophical doctrine as a religious method; its theoretical aspects are actually worked out on the basis of practical considerations by the saints who had realized the validity of this concept in their own lives.

And the issue is not so much for intellectual edification as for an actual experiment with it. That is why the six paths are explained in terms of human constitution and experience. The truth of the paths has to be contemplated and deliberated upon by the practitioner under the guidance of the preceptor, because it has relevance for his spiritual practice. The paths are actually within himself, in his own physical, mental and spiritual constitution (piṇḍāṇḍa).

The expression 'adhva' means both a path and a journey; it means a road as well as walking along that road. It suggests an intimate interaction between the practitioner and the planes in which his practice proceeds. Six of these journey-paths are recognized, the former three of which are expressive (vāchaka) of the latter three (vāchya).

I. (1) mantrādhvā, the path constituted by the principal mantras which are five in number, corresponding to the five aspects of Śiva :

Sadyojāta, Vāmdeva, Aghora, Tatpurusha and Īśāna, and also by the subsidiary aṅga-mantras, also five in number, related to the heart (hṛt), the head (śiras), the tuft of hair on top of the head (śikhā), armour (kavacha) and defence-weapon (astra); adding the general Brahma-mantra, the number is said to be eleven.

(2) Pādādhvā, the path constituted by the complex of eighty-one-worded mantra known as vyoma-vyāpi-padā-mantra :

(3) Varṇādhvā, the path constituted by the letters of the alphabet, (fifty or fifty-one in number), from 'a' to 'ksha'.

II. (4) bhuvanādhvā, the path constituted by worlds or planes of experience mentioned in the Āgama texts, beginning with the earth and moving upwards, altogether 224 in number.

(5) Tattvādhvā, the path composed of the fundamental categories of existence, thirty-six in number; and

(6) Kalādhvā, the path constituted by the five aspects of existence which pervade the other five paths.

Of the six paths enumerated above, the path that relates to the tattvas is very important in Śaiva-siddhānta. The thirty-six categories constituting this path include the twenty-five categories recognized in classical Sāṁkhya: the five gross elements (tanmātra), the five faculties of cognition (jñanendriya), the five faculties of action (karmendriya), mind (manas), ego (ahaṁkāra), awaremness (buddhi), primordial nature (prakṛti) and the individual soul or person (purusha). These are comprehended under the categories which are impure (aśuddha).

In addition, Śaiva-siddhānta recognizes the following eleven details: the divine principle as fundamental and supreme reality (Śiva) and its inseparable energy (śakti), the divine principle as everbeneficient (sadāśiva), the divine principle as possessed of sovereignty (Īśvara), pure knowledge (śuddha-vidyā), the productive power of illusion (māyā), the phenomenal aspects of existence and experience (kāla), ordinary or mundane knowledge (vidyā), intense interest in worldly objects and their experience (rāga), time (kāla), and the principle of necessity or destiny (niyati).

The twenty-four categories in common with classical Sāṁkhya (excluding the individual soul or person) belong to the group known as objective (bhogya-kāṇḍa). The first five among the eleven added by Śaiva-



siddhānta are together known as the impelling group (preraka-kāṇḍa). The other seven, *viz.*, the individual soul as enveloped by kāla, kalā, niyati,

vidyā and rāga (known as pañcha-kañchuka) is styled as subjective (bhojayitṛ-kāṇḍa). In fact, the expression individual soul or person (purusha) is so called because, equipped by these five coverings and overcome by ignorance, the individual proceeds to experience the objective world (prakṛti) (*Paushkara*, quoted in *Śaivāgama-paribhāshā-mañjari* 5, 85).

The paths have also been classified into two major divisions : (1) the paths (processes or emanations) which are pure (śuddha), in the sense that Śiva is directly responsible for them (comprehending five categories); and (2) the paths which are impure (aśuddha), so called because the category known as māyā (which is the power of illusion) brings into being the remaining categories (thirty in number) which constitute these paths, and Śiva is only indirectly responsible for them, the actual responsibility devolving on the vidyeśvaras headed by Ananta (to be explained shortly). In the former division, Śiva in his role as the first category (śiva-tattva) is said to be the material cause (upādāna-kāraṇa).

It is important to recognize the distinction between the two aspects of Śiva. The word śiva is derived from the root 'śing' which suggests that in Śiva rests everything, and that nothing is outside śiva, or independent of him. The word also means auspicious, benign in the sense of being the beginning of everything that makes for enjoyment (bhoga) and emancipation (śiva-sāyjjyā). The former is the aspect which is supreme and transcendental (hence called Parama-śiva), while the latter is a category (hence called Śiva-tattva). In the second division (impure paths), śiva-tattva is the efficient cause and māyā is the material cause.

Sometimes, the second division is further divided into pure-and-impure (śuddhāśuddha), beginning with the category of māyā and ending with the subject or individual soul (or person, purusha), (comprehending seven categories), and impure (aśuddha), beginning with the category of object (or nature, praktṛi) and ending with the earth element (comprehending twenty-four categories, corresponding to the Sāṁkhyan categories). This account gives a total of thirty-one categories in the second major division. Māyā as the category that is responsible for the other thirty categories marks off this division.

From the view-point of the path constituted by the five kalās, which are spread over the entire set of thirty-six categories (from Śiva to the earth-element), the first two categories (Śiva and Śakti) belong to the path of the kalā known as Śāntyatīta, and the next three categories (Sadāśiva,

Īśvara and Śuddha-vidyā) to the path of the kalā known as Śānta. This accounts for the pure division of the paths. The entire sub-division is described as pure-and-impure, all the categories excluding the earth-element answer to the path of the kalā known as pratishṭhā, while the category of the earth-element is the path of the kalā known as nivṛtti.

In the pure as well as the impure divisions of the paths, Śiva discharges five functions (kṛtya-pañchaka) : creation (sṛshṭi), preservation (sthiti), dissolution (samhāra), veiling of the natural cognitive and other abilities on the part of the soul (tirobhāva), and grace (anugraha) in enabling the soul to enjoy the world and to obtain emancipation (bhoga-moksha). *Tattva-prakāśa,* 2, 7).

It is one of the doctrines of Śaiva-siddhānta that worldly bondage is as much the result of Śiva's will (Śivecchhā) as liberation from it. Hence Śiva is called pāśayitā, one who binds. The commentator Aghora-śiva explains that tirodhāna is pāśānugraha, and anugraha is pāśa-tirodhāna. The purpose of the six-fold evolutionary process (both in the pure and impure divisions) is the institution of bondage after carving out an individual framework for the soul; and contemplation on the same phenomenological issue under the guidance of a preceptor is calculated to facilitate emancipation by purifying the evolutionary process itself (*Matańgapārameśvara,* vidyā, 6).

In the pure division of emanation, five categories manifest themselves successively. The very first is the Śiva-tattva, which is eternal, unitary and undifferentiated in character, pervasive in nature (pervading all the other thirty-five categories) and possessed of the power of will (icchhā), knowledge (jñāna) and action (kriyā). It is described as a mass of sentience (chid-ghana) and all bliss (ānanda), which means really independence (svatantra) (*Janma-maraṇa-vichāra* by Bhaṭṭa-Vāmadeva).

From it proceeds power of energy (Śakti), even as moonlight comes out of the moon, or as light comes out of the lamp (dīpa-prabhā-nyāya).

Śiva and Śakti as categories are inseparable, and if Śiva represents consciousness, Śakti represents bliss. Śakti is otherwise known as nāda. In the Śiva category there are ten planes of experience, anāśrita (undependent), anātha (lord-less), ananta (endless), vyoma-rūpiṇī (sky-form), vyāpinī (pervasive), ūrdhva-gamana (upward-moving), mochikā (releaser), and so on. And in the Śakti categories, the planes are Śāntyatīta (transcending

transquility), Śānta (tranquil), vidyā (knowing), pratishṭhā (establishing) and nivṛtti (disorienting). These are here called bhuvanas, but they are kalās or aspects of existence.

The third category that differentiates itself from Śiva-śakti (which together is regarded as the transcendental and tranquil aspect of existence, (Śāntyatīta-kalā) is called Sadāśiva (meaning everbeing), where for the first time a cleavage occurs between the subjective (ahaṁ-tā) and objective (idaṁ-tā) polarities, and the subject as knower (pramāṭṛ, perceiver or grasper, grāhaka) dominates over the object as known (grāhya). This stage is distinguished by the power of knowledge (jñāna-śakti). The knowers on this path are styled as mantra-māheśvaras.

The next category is Īśvara (possessed of sovereignty), where the knower (grāhaka) and the known (grāhya) are equally important. The power of action (kriyā-śakti) is stimulated at this level and becomes dominant; and knowledge (jñāna) action (kriyā) and will (icchhā) are clearly distinguished here. The knowers on this path are called mantreśvaras, and they know directly all the thirty-two categories which follow.

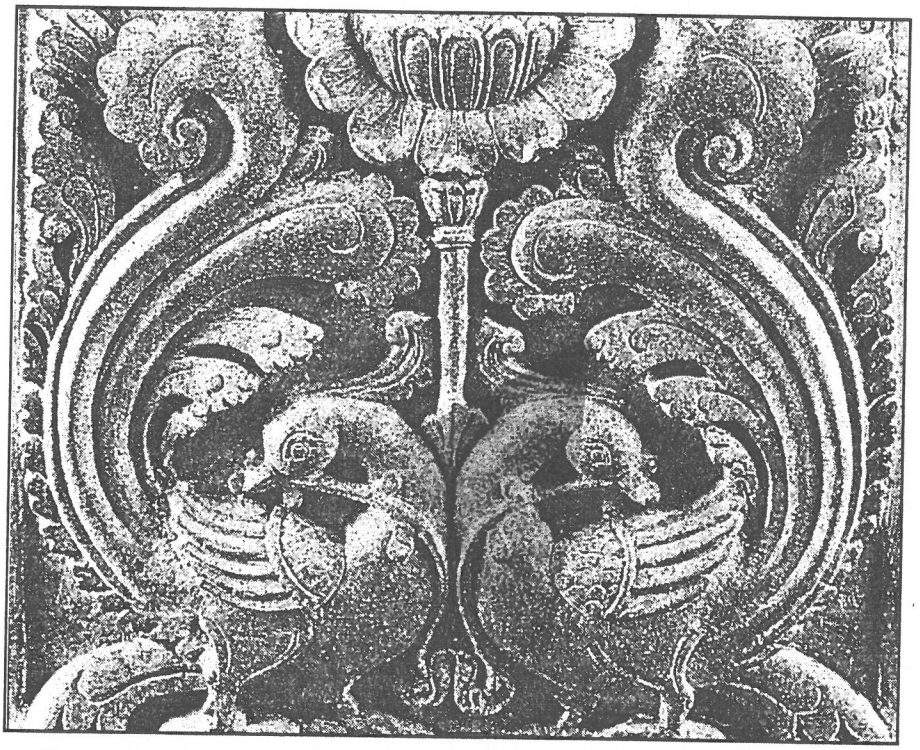
If there is only one plane of experience in the Sadāśiva category. There are eight planes here, and they are named after the emanatory and subordinate forms of Śiva to whom is entrusted the task of further unfoldment : Ananta, Sūkshma, Śivottama, Eka-netra, Eka-rudra, Trimūrti, Śrīkaṇṭha and Śikhaṇḍi. Śiva functions only as the efficient cause for further evolution, and he works through these eight forms. (*Rauravāgama*, vidyā, 2, 9-12).

After this level of manifestation comes knowledge (vidyā), or more properly knowledge in the pure division (śuddha-vidyā), as distinguished from knowledge in the other division which is called vidyā. Although technically this category of knowledge is regarded as the cause of both the Sadāśiva and Īśvara categories, it shows up only after the Īśvara category has been crystallized. (Kshemarāja's gloss on *Stava-chintāmaṇi* by Bhaṭṭa-nārāyaṇa, Srinagar, M18, p. 18).

The world assumes objectivity here (prameya), and becomes capable of being apprehended (grahya). Śiva's power of knowledge gains expression here in the form of seven crores of great mantras, and specific spiritual wisdom such as vyoma-vyāpti. The twenty-eight Āgamas of Śaiva-siddhānta are included in this category. The one and unitary Śiva-jñāna differentiates itself first ten-fold, and then further into eighteen kinds. And

with the association of subsidiary texts, the extent of Āgama gets beyond reckoning (*Svāyambhuva-sūtra* p. 16).

The power of this pure knowledge (enshrined in the Āgama) will uproot the basic ignorance of the soul and enable the soul to regain its original and natural omniscience, when Śiva's energy descends on the devotee.

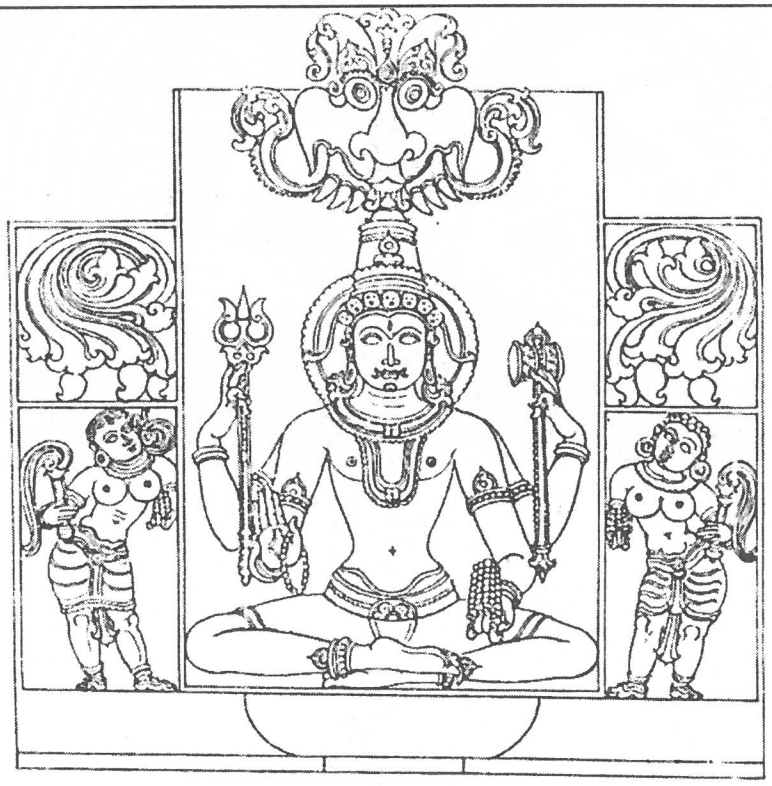


(Rāma-kaṇṭha) on *Matang-pārameśvara,* Vidyā, 10p. 589)

Chapter 3

RUDRA

The expression Rudra involves the idea of crying and making others cry. The legends relate that at the beginning of creation (kalpādau), the creator willed to bring forth the powerful force necessary for creation; and the will manifested itself as a little baby, who started crying (rudan). The creator inquired and found that the cause of crying was the absence of a name ('nāma dehi'). The creator thereupon called him Rudra because he cried ('rudras tvam, mā rodīh dhairyam āpnuhi') (*cf. Vishṇu-purāṇa,* 1, 8).



ŚIVA
(from a sculpture in Egmore Museum, Madras)

Bhāgavata, on the other hand, relates that Rudra was born from the eye-brows of an angry creator, and was the embodiment of anger (krodha-rèpah bhrū-madhyāt jātah); and that from Rudra were born all the bhūtas, pretas and piśāchas which made all people cry (rodayatī rudrah). Rudra is here viewed as the destroyer (saṁhāra-kartā).

Rudra is also regarded as responsible for a creative process known as 'rudra-sarga'. Having created the worlds, the creator or Brahmā requested Rudra to fill the worlds with creatures ('jagad etad pra-pūraya'). Rudra thereupon created numerous beings like demons (bhūta), departed spirits (preta), goblins (piśāchakas), malignant imps known as kūshmāṇḍas, deformed fiends who roared frighteningly ('vikṛtākārān bhairavān bhīma-nādinah') and numerous other trouble-makers of the world (jagad-vidrāvakān bahūn). (*Pādma-purāṇa,* svarga-khaṇḍa, chap. 8).

Matsya-purāṇa (chap. 5) enumerates eleven Rudras, who are in the text called 'gaṇeśvaras' ('leaders of hosts'), and relates that 84 crores of guardian-spirits sprang forth from them ('dikshu sarvāsu rakshām kurvnti').

According to another account in *Padma-purāṇa* (*op.cit.*) Rudra cried as soon as he was born, and to pacify him Brahmā the creator gave him eight names, which became the eight aspects of Rudra, presiding over the eight details of creation : Bhava (sun), Śarva (water), Īśāna (fire), Śiva (earth), Paśupati (air), Bhīma (ākāśa), Ugra (sacrificer or yajmāna) and Mahādeva (moon). The eight deities were associated with their feminine counterparts : Suvarchalā, Ushā, Vikeśī, Śivā, Svāhā, Diśā, Dīkshā and Rohiṇī respectively. The children born out of them are : Śanaiśchara (Saturn), Śukra (Venus), Lohitāṅga (Mars), Manojava, Sarga, Sunda, Sanātana and Buddha respectively.

The same purāṇa enumerates eleven Rudras, providing information about their locations (sthāna) and consorts (patnī).

1. **Ṛta-dhvaja** – sense-organs-Dhṛti
2. **Manu** – Life-dhīh
3. **Manyu** – heart-Asi
4. **Ugra-retas** – void of sky-Lobhā
5. **Mahān** – air-Niyut
6. **Śiva** – fire-Sarpī
7. **Bhava** – water–Vilaṁbikā

8. **Kāla** – earth-Irāvalī
9. **Mahīnasa** – austerity (tapas)-Svadhā
10. **Vāmadeva** – moon-Dīkshā
11. **Dhṛta–vrata** – sun-Sundarī.

The notion that the Rudras are eleven in number is a familiar one, so well-known indeed that the expression 'rudra' is taken to represent the number eleven. But their names are given differently in texts.

Vishṇu-purāṇa (1, 15, 122), however mentions only four offsprings (putrāś chatvārah) of Viśva-karmā, the creator, and Rudra is one of them, the other three being Ajaikapāt, Ahirabdhnya and Tvashṭr. The usual number of Rudras is eleven, and given below are their names according to different authorities. It may be noted that Ajaikapāt is usually regarded as two distinct forms, Aja and Ekapāt although early references refer to a single form (ajaikapāda). This is of Vedic origin, even as Ahirbudhnya (spelt differently as Ahi-budhna, Ahir-bradhna, Ahir-budhna etc.) is.

Matsya-purāṇa (Chap. 5) which enumerates eleven 'gaṇeśvaras' who are Rudras, describes all of them as 'triḍent-bearers' (tri-śūladhāriṇah). It is only in later works like *Rūpa-maṇḍana* and *Viśva-karma-śilpa* that we find iconographical details of the eleven Rudras. *Rūpa-maṇḍana* incorporates the five forms of Śiva (pañcha-brahma) in the ekādaśa-rudra group and provides some details of these five forms together with three others (Mṛtyuñjaya, Kiraṇāksha and Śrī-kaṇṭha); nothing is known about the remaining three Rudras (Ahirbudhnya, Bahurūpa and Tryaṁbaka) who complete the list of eleven.

1. **Īśāna :** crystal white in complexion; matted hair done as a crown with crescent moon stuck on it; four arms carrying rosary, trident, skull-cup and gesture of protection in the hands.
2. **Tatpurusha :** yellow garments; two arms, the right holding rosary and the left hand carrying mātuluñga fruit.
3. **Aghora :** complexion resembling blue lotus : three eyes of yellow hue; fierce face with sharp tuṣks; all the ornaments made of serpents (ear-rings, arm-bands, necklace, sacrificial chord, loin-belt etc.); garland of scorpions round the neck; band of skulls (kapāla-mala) round the matted hair, yellow in colour, done up as a crown; eight arms, the hands on the right side holding trident,

Eleven Rudras

	Mahā-bhārata	*Jaṭādgara*	*Gāruḍa-o*	*Agni-p*	*Matsya-p*	*Aṁśumadbheda*	*Viśvakarma*	*Rūpamaṇḍana*
1.	Aja	Ajaikapāt	Ajaikapāt	Ajaikapāt	Ajaikapāt	Mahādeva	Aja	Tatpursha
2.	Ekapāt	Ahirbudhnya	Ahirbudhnya	Ahirbudhnya	Ahirbudhnya	Śiva	Ekapāt	Aghora
3.	Virūpāksha	Virūpāksha	Tvashṭr	Kṛtivāsa	Virūpāksha	Śaṁkara	Ahirbudhnya	Īśāna
4.	Sureśvara	Sureśvara	Viśva-rūpa	Viśva-rūpa	Raivata	Nīlalohita	Virūpāksha	Vāmadeva
5.	Jayanta	Jayanta	Hara	Hara	Hara	Īśāna	Revata	Sadyojāta
6.	Bahu-rūpa	Bahu-rūpa	Bahu-rūpa	Bahu-rūpa	Bahu-rūpa	Vijaya	Hara	Mṛtyuñjaya
7.	Tryṁbaka	Tryṁbaka	Tryṁbaka	Tryṁbaka	Tryṁbaka	Bhīma	Bahu-rūpa	Kiraṇāksha
8.	Aparājita	Aparājita	Aparājita	Aparājita	Sureśvara	Deva-deva	Tryaṁbaka	Śrīkaṇṭha
9.	Vaivasvata	Vaivasvata	Vṛshākapi	Vṛshākapi	Sāvitra	Bhavodbhava	Sureśvara	Ahirbudhnya
10.	Sāvitra	Sāvitra	Śaṁbhu	Kapardi	Jayanta	Rudra	Jayanta	Bahu-rūpa
11.	Hara	Hara	Kapardi	Raivata	Pināki	Kapālīśa	Aparājita	Tryaṁbaka

battle-axe, sword and cudgel, while those on the left khaṭvāṅga, skull-cup, shield and noose.

4. **Vāmadeva :** the body, eyes, garments, ornaments and sacred chord all red in colour; three eyes; long nose; two arms, carrying in the hands sword and shield.
5. **Sadyojāta :** the body, garments, garlands etc. all white in colour; joyous handsome appearance; three eyes; two arm, hands assuming the postures of protection and boon-bestowal
6. **Mṛtyuñjaya :** fair - complexion; garments of tiger-skin, garland of skulls; six arms, two hands being laid on the laps in front in the yoga-posture and the other hands carrying trident and rosary (right) and skull-cup and sacred water-pot (kamaṇḍalu) (left).
7. **Kiraṇāksha :** four arms, carrying in the hands the gesture of protection, rosary, sacred book and śukla-pāda (?)
8. **Śrīkaṇṭha :** garments of variegated colour; decorated with all ornaments; handsome face; four arms, carrying bow, arrow, sword and shield in the hands.

Viśvakarma-śilpa provides information only about the weapons carried in the sixteen hands of each of the Rudras. They are in clockwise order beginning with the topmost hand :

1. **Aja :** (right) spear, goad, skull-cup hand-drum, serpent, club (mudgara), rosary, discus (left) gesture of warning, mace, Khaṭvāṅga, iron mallet, bell, śakti, axe, sacred water-pot.
2. **Ekapāt :** (right) bow, bell, skull-cup, crescent moon, gesture of warning, bell, axe, śakti; (left) Khaṭvaṇga, dart, discus, hand-drum, club, gesture of boon-bestowal, rosary, spear.
3. **Ahirbudhnya :** (right) mace, discus, sword, hand-drum, club, spear, goad, rosary; (left) weapons tomara and paṭṭiśa, shield, skull-cup, gesture of warning; pot, śakti and axe.
4. **Virūpāksha :** (right) sword, spear, hand-drum, goad, serpent, discus, mace : rosary; (left) shield, Khaṭvāṅga, śakti, axe, gesture of threat, pot, bell and skull-cup.
5. **Revata :** (right) bow, sword, spear, mace, serpent, discus, goad, rosary; (left bow, shield, khaṭvāṅga, bell, gesture of threat, axe, paṭṭiśa and bowl.

6. **Hara :** (right) club, hand-drum, spear, goad, mace, serpent, rosary; (left) paṭṭiśa, tomara, śakti, axe, gesture of warning; pot, khaṭ vāṅga and broad shield (paṭṭikā).
7. **Bahu-rūpa :** (right) hand-drum, discus, serpent, spear, goad, crescent moon, rosary; (left) bell, skull-cup, khaṭvāṅga, threat-gesture, sacred water-pot, bow, axe and paṭṭiśa.
8. **Tryaṁbaka :** (right) discus, hand-drum, club, arrow, spear, goad, serpent, rosary; (left) mace, khaṭvāṅga, bowl, bow, threat-gesture, pot, axe and paṭṭiśa.
9. **Sureśvara :** (right) hand-drum, discus, spear, goad, dart, club bow; (left) lotus, axe, bell, paṭṭiśa, gesture of warning, bow, khaṭ vāṅga and bowl.
10. **Jayanta :** (right) goad, discus, club, spear, serpent, hand-drum, arrow, rosary; (left) mace, khaṭvāṅga, axe, skull-cup, śakti, gesture of warning, bow and sacred water-pot.
11. **Aparājita :** (right) tomara, sword, goad, spear, serpent, discus, hand-drum, rosary; (left) śakti, shield, mace, bowl, gesture of threat, paṭṭiśa, lotus and bell.

In Śaiva-siddhānta, from the Maheśa-mūrti the three celebrated gods of creation (Brahmā), preservation (Vishṇu) and destruction (Rudra) emerge. The order of emergence is as follows. From one-thousandth part of Maheśa-mūrti, Rudra takes shape; from one out of a crore part of Rudra, Vishṇu is formed, and from one out of a crore parts of Vishṇu, Brahma appears.

Rudra is also associated with Āditya (sun) and Agni. Śrī-kaṇṭha-śivāchārya's commentary on *Brahma-mīmāṁsā* mentions that Rudra is the presiding deity of form (rūpa, which is associated with Agni), even as Sadāśiva of sound (ākāśa), Īśvara of touch (vāyu), Vishṇu of taste (āpa), and Brahmā of smell (pṛthvī). Texts like *Kāraṇāgama* prescribe that Rudra is to be represented as white complexioned (kailāsābha), five-faced (pañcha-vaktra), three-eyed and four armed, carrying in his hands the gestures of boon-bestowal and protection, rosary and sacred water-pot. He is clad in tiger-skin garments, and is decorated with serpent-ornaments. He wears matted hair on which Gaṅgā and crescent moon are represented. He is shown in the company of Gaurī ('devyā yukta').

In the sacred site of Kedāra in Uttara-khaṇḍa, Śiva is said to have assumed the form of a gigantic buffalo, and the spot where the parts of its body rested became celebrated as 'pañcha-kedāra' : Kedār-nātha (hind-parts), Madhyameśvara (the middle part around the navel), Tuṅga-nātha (the legs), Rudra-nātha (the face) and Kalleśvara (the top of the head).

The host of Śiva's attendants (śiva-pārshadagaṇa), number thirty-six crores. They are all called Rudras, and were born, according to *Kālikā-purāṇa* (chap. 29) for destroying the army of wild boars that plagued the earth ('varāhagaṇa-nāśārtham'), for bestowing benefits on the world ('hitāya jagatām') and for serving Śiva ('śaṅkarasya sevāyai samutpannāh).

They are all possessed of a form very similar to Śiva. They have their matted hair in the form of a crown, to which crescent moon is tucked. They abide in the heavenly regions ('tri-dive'), and are very powerful ('sarve balavattarāh'). They not only attend upon Śiva ('harasya sevām kurvanti') but protect the good folk, and scare away the wicked. They especially confer boons on the devotees who engage themselves in the pāśupata-vrata; they also remove the obstacles in the path of the yogins.

The origin of Rudra as the fierce god is ascribed in legend to the anger of Brahmā, the creator, when the four sages (Sanaka, Sanātana, Sanandana and Sanatkumāra) whom he had initially brought into being for furthering the human species, were disinclined to do so. Brahmā's fury took shape as Rudra (the howler), half of whose body was masculine and half feminine. At Brahmā's behest, the masculine half of the body was divided into eleven parts, each of which became a Rudra. Thus there were eleven (ekādaśa) Rudras.

The names of these Rudras are differently given. According to *Vishṇu-purāna,* they are Aja-ekapāt, Ahirbudhnya, Virūpāksha, Sureśvara, Jayanṭa, Bahurūpa, Tryaṁbaka, Aparājita, Vaivasvata, Sāvitra and Hara. An alternate list of names has : Manyu, Manu, Mahināsa, Mahān, Śiva, Ṛtu-dhvaja, Ugraretas, Bhava, Kāma, Vāmadeva and Dhṛta-vrata. The eleven Rudras symbolize the ten organs (indriyas) (five of cognition and five of action) and the mind (manas) as the organ common to all of them.

Corresponding to the eleven Rudras (masculine emanations) there were eleven consorts for them (Rudrāṇis, emanations from the feminine half of Rudra's body) : Dhī, Vṛtti, Uśanā, Umā, Niyutā, Sarpī, Iḷā, Aṁbikā, Irāvatī, Sudhā and Dīkshā (*cf. Vishṇu-purāṇa* 1, 7).

The iconographical details of the eleven Rudras are given in *Aṁśumad-bhedāgama* (49th paṭala), according to which the Rudras are Mahādeva, Śiva, Rudra, Śaṁkara, Nīlalohita, Īśāna, Vijaya, Bhīma, Deva-deva, Bhava and Kapāli. They are to be represented as standing in a perfectly balanced posture (samapada-sthānaka) on a lotus-pedestal (padma-pīṭhopari), bedecked with all ornaments and flowers; four-armed and three eyed; wearing matted hair done up as crown. They are shown as fair-complexioned, draped in white garments. They carry in their upper hands battle-axe (paraśu) on the right side, and black antelope (kṛshṇa) on the other; their right lower hand shows the gesture of protection (abhaya) and the left hand that of boon-bestowal (varada),

Viśvakarma-śāstra, however, has different prescriptions for each of the eleven Rudras, all of whom have sixteen arms (bāhu-shoḍaśa-kānvitān):

Name of Rudra	*Right Arms*	*Left Arms*
1. Aja	Pike (śūla)	warning gesture (tarjanī)
	goad (aṅkuśa)	khaṭvāṅga
	skull (kapāla)	mace (gadā)
	kettle-drum (ḍamaru)	spear (paṭṭiśa)
	snake (sarpa)	bell (ghaṇṭa)
	mallet (mudgara)	śakti
	discus (sudarśana)	battle-axe (paraśu)
	rosary (akshasūtra)	water-pot (kuṇḍalika)
2. Ekapāda	arrow (śara)	bow (dhanus)
	discus (chakra)	bell (ghaṇṭā)
	kettle-drum (ḍamaruka)	skull (kapāla)
	pike (śūla)	kaumudi (līly)
	mallet (mudgara)	warning gesture (tarjani)
	snake (kshveḍāda)	water-pot (ghaṭa).
	khaṭvāṅga	battle-axe (paraśu)
	upraised arm	discus (chakra)
3. Ahirbudhnya	mace	iron club (tomara)
	discus	spear
	sword (asi)	shield (charma)
	kettle-drum	skull
	mallet	warning gesture
	pike	water-pot
	goad	śakti
	rosary	battle-axe

4.	Virūpāksha	sword (khaḍga)	shield
		pike	khaṭvāṅga
		kettle-drum	śakti
		goad	battle-axe
		snake	warning gesture
		discus	water-pot
		mace	bell
		rosary	skull
5.	Revata	arrow	bow
		sword	shield
		pike	khaṭvāṅga
		mace	bell
		discus	warning gesture
		goad	battle-axe
		rosary	spear
			bowl (pātra)
6.	Hara	mallet	spear
		kettle-drum	iron-club
		pike	śakti
		goad	battle-axe
		mace	warning gesture
		snake	water-pot
		rosary	khaṭvāṅga
		?	slab (paṭṭika)
7.	Bahurūpa	kettle-drum	skull
		discus	khaṭvāṅga
		snake	warning gesture
		pike	water-pot
		goad	bow
		kaumudi	battle-axe
		rosary	spear
		bell	?
8.	Tryambaka	discus	mace
		kettle-drum	khaṭvāṅga
		mallet	bowl
		arrow	bow
		pike	warning gesture
		goad	water-pot
		snake	battle-axe
		rosary	spear

9.	Sureśvara	kettle-drum	lotus (paṅkaja)
		discus	battle-axe
		pike	bell
		goad	spear
		arrow	warning gesture
		mallet	bow
		dart	khaṭvāṅga
		?	bowl
10.	Jayanta	goad	mace
		discus	khaṭvāṅga
		mallet	battle-axe
		pike	skull
		snake	śakti
		kettle-drum	warning gesture
		arrow	bow
		rosary	water-pot
11.	Aparājita	iron-club	śakti
		sword	shield
		goad	mace
		pike	bowl
		snake	warning gesture
		discus	spear
		kettle-drum	lotus
		rosary	bell

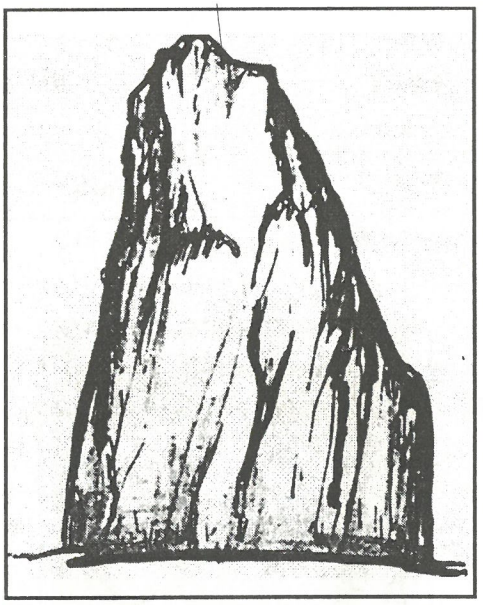
(The weapons are held in the order given above, beginning with the top-most hand and ending with the bottom-most on each side).



Chapter 4

LIṄGA

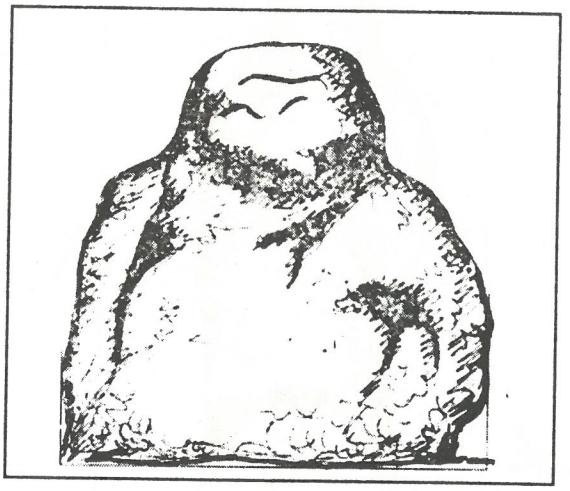
Liṅga is the usual form in which Śiva is worshipped. It must be noted that Śakti too is worshipped in this form. According to *Devī-purāṇa* (Nanda-kuṇḍa-praveśa section), liṅga is best among the object of worship of Devī ('liṅgasthām pūjayed devīm'), others being consecrated altar (sthaṇḍila), sacred book (pustak), holy sandals or footprints (pāduke) and icon (pratimā). In several shrines dedicated to Śakti, it is the liṅga that receives worship in the sanctum. There are temples, especially in the coastal region of Karnāṭaka where Gaṇapati also is worshipped in the form of liṅga. Many Narsiṁha shrines have liṅga in the sanctum representing the man-lion incarnation of Vishṇu.



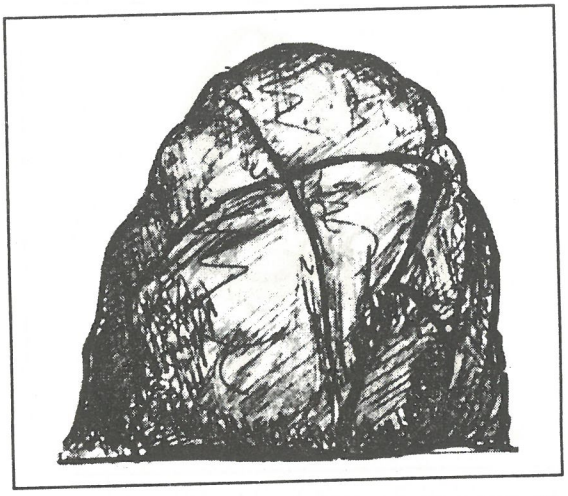
It is more usual, however, for the liṅga to signify Śiva. The word 'liṅga' means a symbol, a sign (chinha), and indicator ('liṅgyate jñāyate anena'); it also means phallus (śepha, śiśna). There is a story in *Padmottara-khaṇḍa* (chap. 78) to explain how Śiva came to have this form which is 'mean and despicable' ('vigarhitam rūpam').



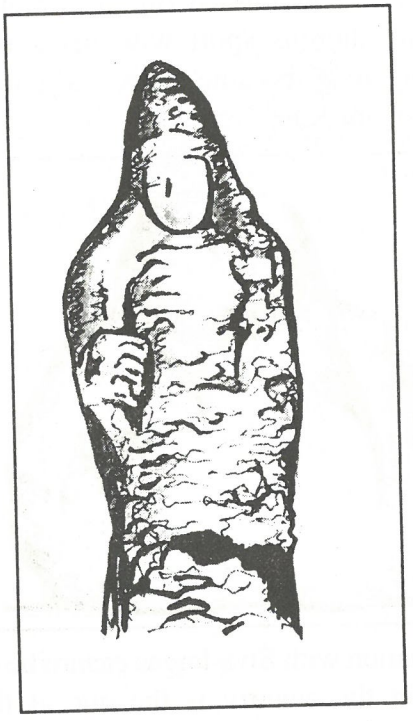
Svāyambhuva-manu once performed a longdrawn sacrifice (dīrgha-sattra) on the mount Mandara. All the sages who were invited discussed about the greatest of the gods to whom all honour was due. They despatched the sage Bhṛgu to visit all the gods and ascertain their relative merits. Bhṛgu arrived in Kailāsa to meet Śiva, but was prevented by Nandi from entering Śiva's presence. Nandi asked Bhṛgu to return ('nivartasva'), for Śiva was engaged in amorous sport with his consort ('devyā krīḍati śaṁkarah'). Bhṛgu thereupon became angry and cursed Śiva and Pārvati to assume the form of liṅga and yoni.



The phallic association with Śiva-liṅgas cannot be disputed; the earliest of the liṅgas extant in the country is the one at the Paraśurāmeśvara temple in Guḍimallam, which has become justly famous for its excellent sculpture. It is dated around the first or second century before Christ (*cf.*

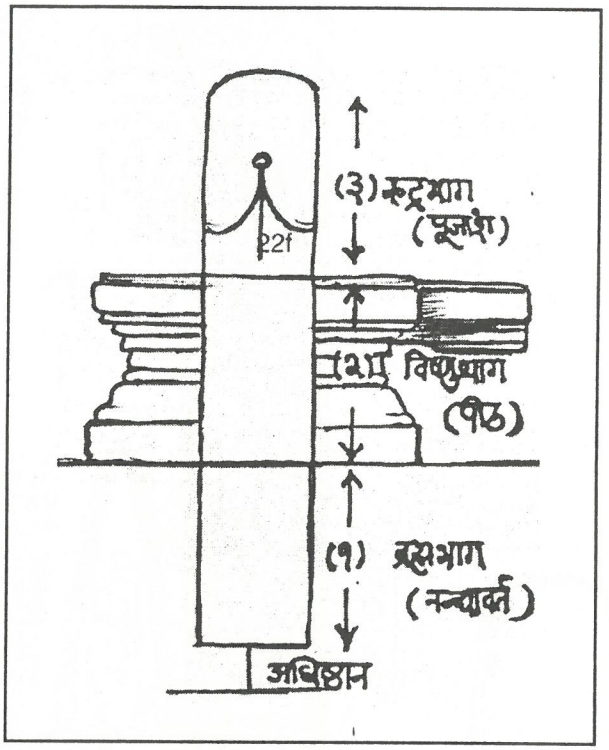


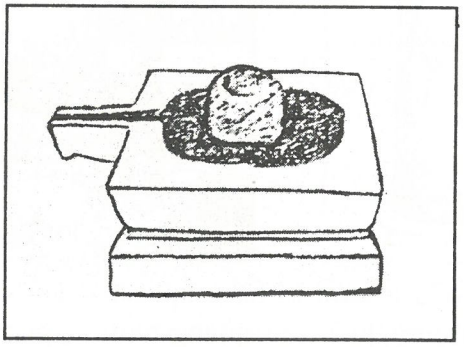
T. Gopinatha Rao, Ananda K. Coomaraswamy and Stella Kramrich). Carved out of a hard igneous stone of dark brown colour, it is a liṅga which is five foot tall from the floor. It has no pedestal or yoni part, but the nut on top differentiated from the shaft is a very realistic representation of the human phallus in a state of erection.



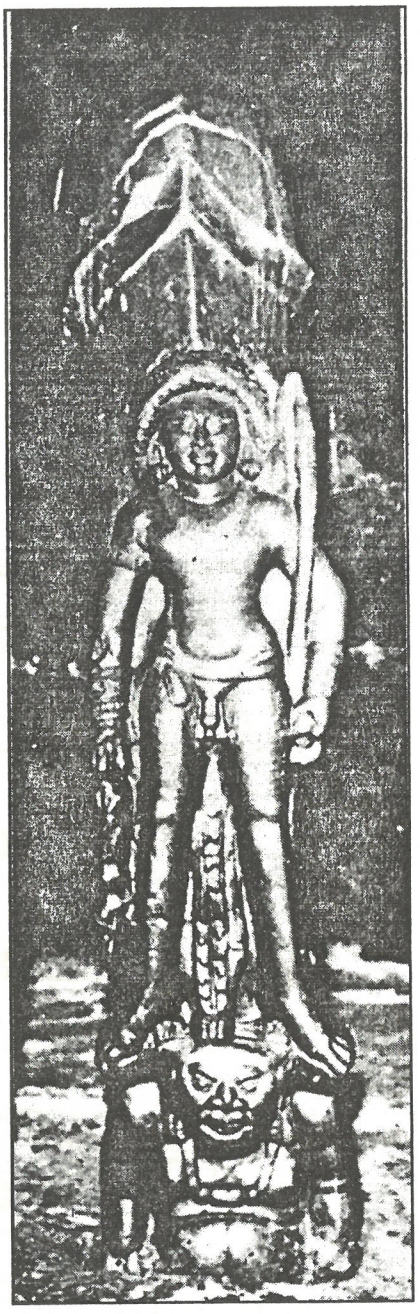
The more important part of this specimen, however, is the sculpture of two-armed Śiva standing upon a rākshasa or apasmāra-purusha. But

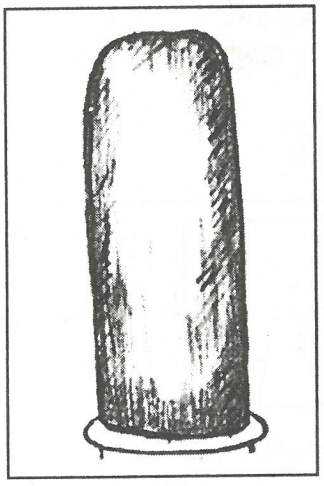
Śiva's representation as an erect phallus is of interest to us here. Later liṅgas have the male phallus or liṅga along with the female generative organ or yoni (also called arghya, pīṭha, bhaga, piṇḍikā) as its pedestal. The two together signify the union of Purusha and Prakṛti, responsible for all creation (*cf. Liṅga-purāṇa,* 100, 6' 'sābhagākhyā jagat-dhātrī ... liṅgas tu bhagavān; dvābhyām jagat-sṛshṭih' and *Vātulāgama,* 'yoni-liṅga-prakāreṇa jagat-sṛshṭyartha-kāraṇam').





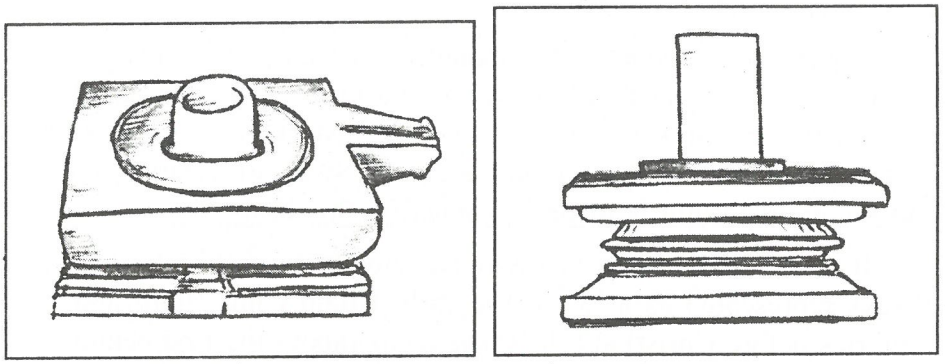
Liṅga is therefore to be viewed not as a phallic symbol but as generative principle. Indeed, the early references to Śiva speak of his form as a golden altar, a pillar of fire or a huge tree. In *Mahābhārata* (Sauptika-



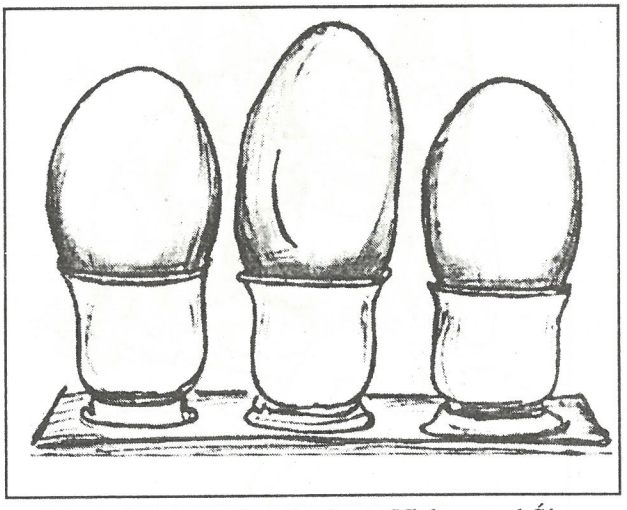


parva, 17, 13-14), Śiva is said to have appeared before Aśvathāma as a great altar of gold, from which fire sprang fourth ('purastāt kāñchanī vedī prādurāsīttasyām vedyām tadā... chitrabhānur ajāyata'). In the same text (vana-parva, Kirātārjuna episode), Arjuna as an ascetic in the forest

worshipped Śiva in the form of a high altar made of mud ('bhagavantam pināk inam, mṛṇmayam sthaṇḍilam kṛtvā...apūjayad bhavam').



The Vedic hymns identify Agni with Rudra, and speak of the universal parents Dyaus (the heavens) and Pṛthvī (earth goddess); and describe the former as bull. *Skanda-purāṇa* says that the sky is liṅga and the earth its pedestal ('ākāśam liṅgam ity āhuh pṛthivī tasya pīṭhikā); and because this is the home of all the gods, it is called 'liṅga', and latter the yoni; the two together had the Vedic skaṁbha and Vaitasa in the background. Skaṁbha is the support and progenitor of all things, the trunk of the heavenly things, the trunk of the heavenly tree. *Saura-saṁhitā* (śiva-rahasya section) explains that the liṅga is the symbol of primaeval energy of the creator.



Liṅgas representing Brahma, Vishṇu and Śiva
in the temple at Śāstāṇa (Karnātaka)

Liṅga is thus closely connected with the ancient cults of tree, mountain and serpent. Śiva was not only associated with snakes, but the liṅga was

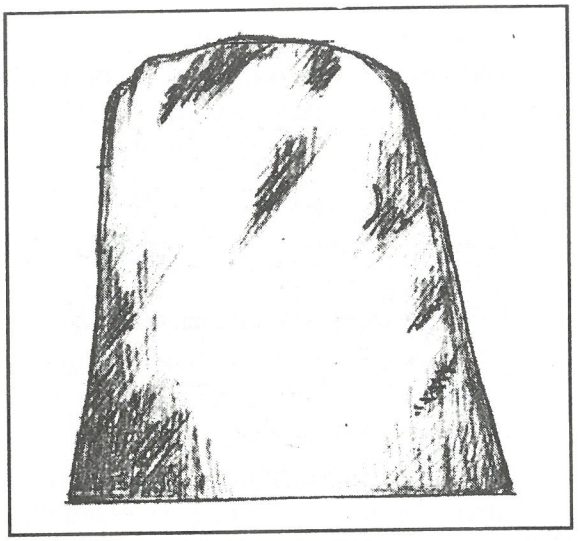
the replica of ant-hills (as, for instance, the oldest deity in Tiruvārūru in Tamiḷ Nāḍu, who is known as Valmīka-nāthar), which in turn is a condensed mountain in shape.

It was on the model of the mountain that the early liṅga took shape and the stūpa was modelled, which paved the way for the temple form. The practice of burial mounds, which is prehistoric, led in course of time to the installation of liṅga on the burial site. Śiva's association with death and the crematorium is to be explained on this basis.

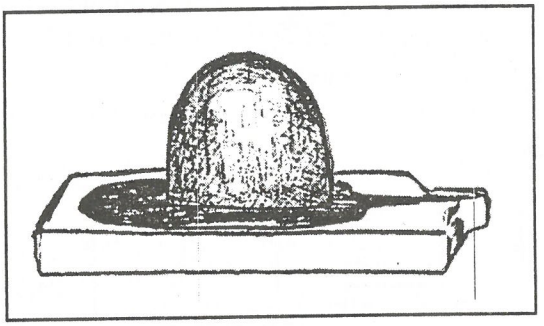
It must also be noted that Śiva was not in the early religious phases, always represented as a liṅga. The early Ujjain coins (third and second centuries before Christ) and Kushāṇa coins (about the first century A.D.) show two-armed Śiva carrying club and water-vessel; and sometimes bull was represented, whether by itself or with a trident-bearer. And in popular legends Śiva was distinguished from the liṅga. In the Uttara-kāṇḍa of *Rāmāyaṇa*, for instance, Rāvaṇa carried a golden liṅga with him, but fought with Śiva! In *Rāja-taraṅgiṇī* (1, 3) we read that during Śiva's marriage, he made a liṅga and worshipped it. We have images in Ellora of Śiva worshipping a liṅga, or carrying it.

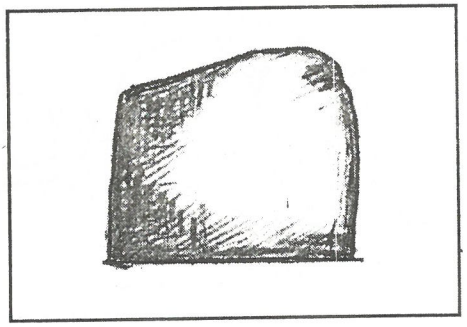


Śiva and Pārvati worshipping Liṅga



Mañjunātha-Liṅga
(*the ancient shrine on Kadri Hill. Mangalore*)

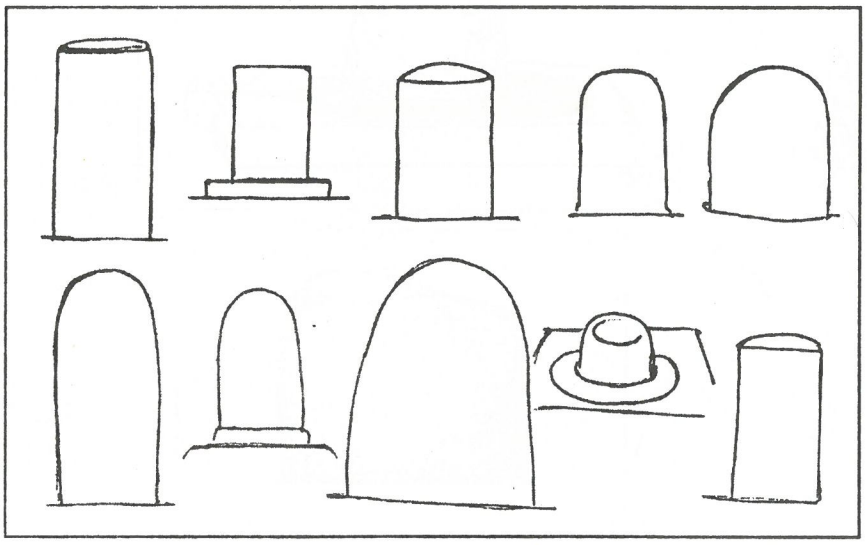




It is an error to regard all liṅgas as necessarily phallic in shape, more so in significance. There are many types of liṅgas without this shape but which are held supremely sacred. For instance, the 'self-manifest' (svayaṁbhū) liṅgas are shaped like an umbrella, sword, water-vessel, trident or flag (see later for details). Among the bāṇa-liṇgas, some resemble a

club, some are circular, some are like jaṁbū-fruit. A variety of ārsha-liṅga, known as 'gola-liṅga' is like a pumpkin in shape (kūshmāṇḍasya phalākāram). Daiva-liṅga is elongated (dīrghākāra). Even the liṅga that receives worship in numerous famous shrines of the country are not phallic in shape.

Treatment of the top portion of the liṅga, without leaving it flat, (śirovartana) receives special attention in the āgama texts (*e.g., Kāmika,* 1, 62, 52-61; *Suprabheda,* 1, 33, 122-127; *Raurava,* kriyā, 28, 15; *Kāśyapsilpa*, 49, 15-165). While *Kāmika* concedes that there may be many kinds of such treatment ('bahudhā matam'), and mentions several types like puṇḍarīka, viśāla, śrī-vasta and śatru-mardana each, with a specific benefit (bhinna-phala), most of the texts enumerate only four varieties : (1) trapusha (for the sarva-sama-liṅgas) or anāḍhya; (2) chhatrākāra (for vardhamāna-liṅgas) or sarva-sama; (3) ardhachandra (for śivādhika-liṅgas) or āḍhya; and (4) kukkuṭāṇḍa (for svastika-liṅgas) or sureḍhya. They are indicated for the four castes brāhmaṇa, kshatriya, vaiśya and śūdra respectively. However, the chattrākāra variety is said to be suitable for all ('chhatrākāram tu sarveshām bhavet liṅgaśire nṛṇām) and best of all liṅgas (śarveshām api liṅgānām chhatrākāram tu praśastakam').

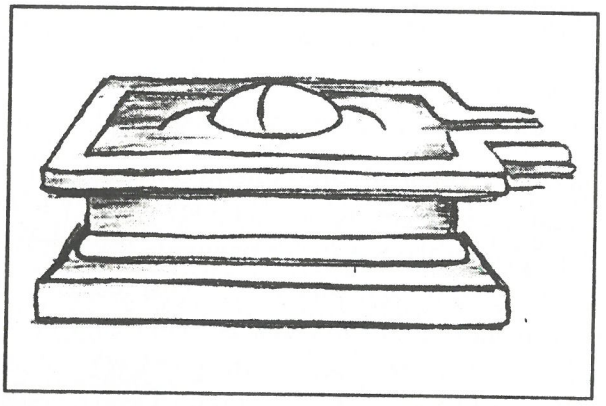


Types of Śirovartana

The iconometric details of these varieties are given as follows :

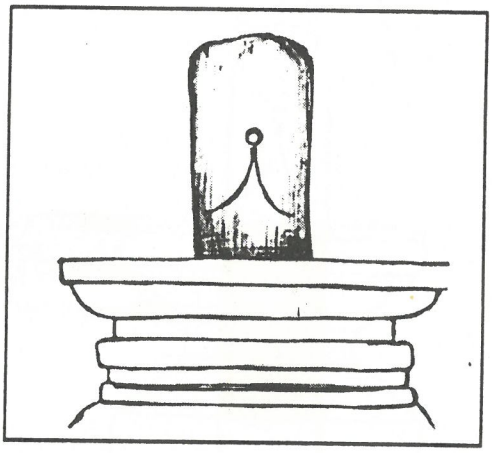
1. *Trapusha* : 7 3/4 Brahma, 8 Vishṇu 8 1/4 Rudra; 2 : 8; two and half parts out of six chosen for treatment.
2. *Chhatrākāra* : 1 : 4; two parts out of eight.

3. *Ardha-chandra* : 8 1/2, 8, 7 1/2; 1 : 4; two parts out of three.
4. *Kukkuṭānda* : 7, 8, 9; 1 : 9; two parts out of four.



Liṅga with a gold streak on it representing Mūkāmbikā in Kollūr

Īśāna-śiva-guru-deva-paddhati (37) adds a fifth variety, called budbuda, (resembling a water-bubble).

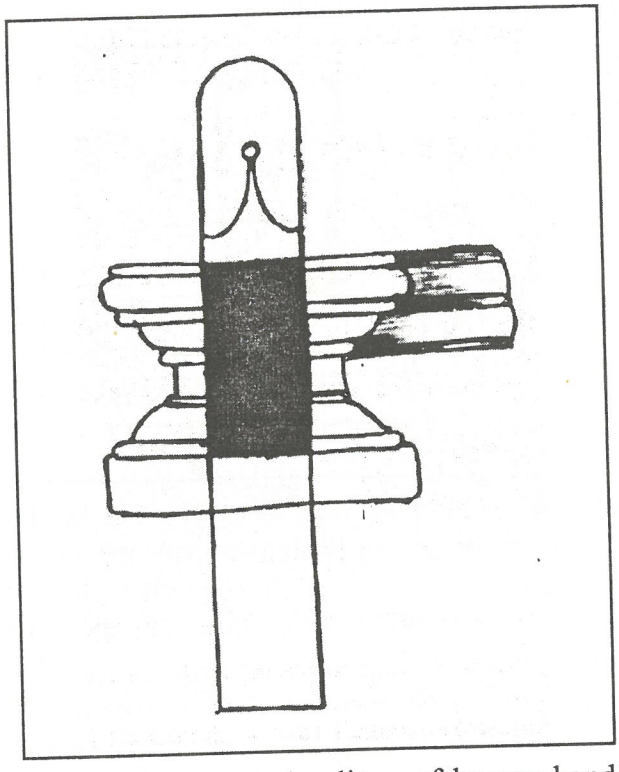


Aparājita-pṛcchā attempts an explanation for the shape of the liṅga. Prior to the creation, the creator Brahmā and the preserver Vishṇu thought highly of their own processes, ignoring altogether, Śiva who immediately assumed the form of a pillar of fire ('jvalana-staṁbha-rūpadhṛt', 1, 7 (in between them ('madhye') and filled them with wonder. They did not know what this was, and to examine its top and bottom, which were not visible to them, Brahmā assumed the form of a swan and soared up, and Vishṇu became a boar and dug down ('haṁsa-kroḍa-śarīrena tat-paryanta-didṛkshayā'). But they failed to reach the top or bottom of that pillar and returned crest-fallen. Śiva thereupon told them that the pillar was the

symbol of the greatness of Rudra ('tasya liṅgam idam'), which made both Brahmā and Vishṇu competent to create and preserve.

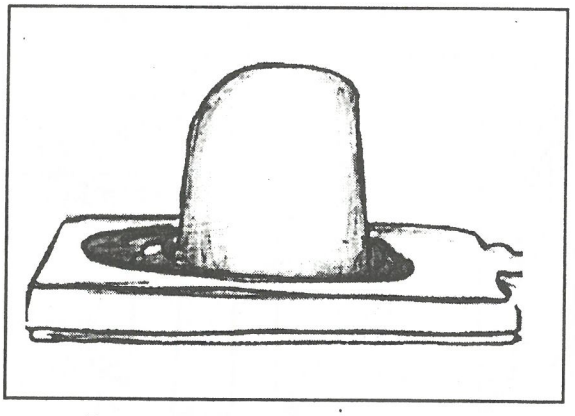
The text further explains that the pillar of fire became known as liṅga because all creatures merge in it at the time of dissolution ('layam gachhanti bhūtāni saṁhāra nikhilāni cha') and they emerge from it at the time of creation ('nirgachhanti yataś chāpi liṅgoktis tena hetunā', *ibid.*, 16).

The liṅga as the pillar of fire contains in itself all three divinities : Brahmā the creator abides in the lower part of the liṅga that is hidden under the earth; Vishṇu the preserver occupies the middle portion that is covered by the pedestal or piṇḍikā (or yoni, also called arghya) and Rudra the destroyer is in the top portion that is visible above the pedestal. The Rudra-bhāga is known as 'pūjāṁśa', or the part of the liṅga that is available for worship. Vishṇu-bhāga is identified with Devī ('yonis tu jagad-dhātrī vishṇu-svarūpiṇī). The Rudra-bhāga feminine; and the Brahma-bhāga neuter (*cf. Matsya-purāṇa, Suprabhedāgama*, 33 and *Kāśyapa-śilpa,* 49).



Generally, the stone or wooden liṅga of human handicraft have all these three parts, while the liṅgas that are self-manifest (svayaṁbhū) and the liṅgas that are carved in precious stones (ratna-ja) as well as the liṅgas

which are temporary in character (kshaṇika) have only the 'pūjāṇś' (*viz.*, Rudra-bhāga). Bāṇa-liṅgas, raudra-liṅgas, rasa-liṅgas installed by gods (daiva-liṅga) and by sages (ārsha-liṅgas) also are devoid of the Brahmā and Vishṇu-bhāgas.



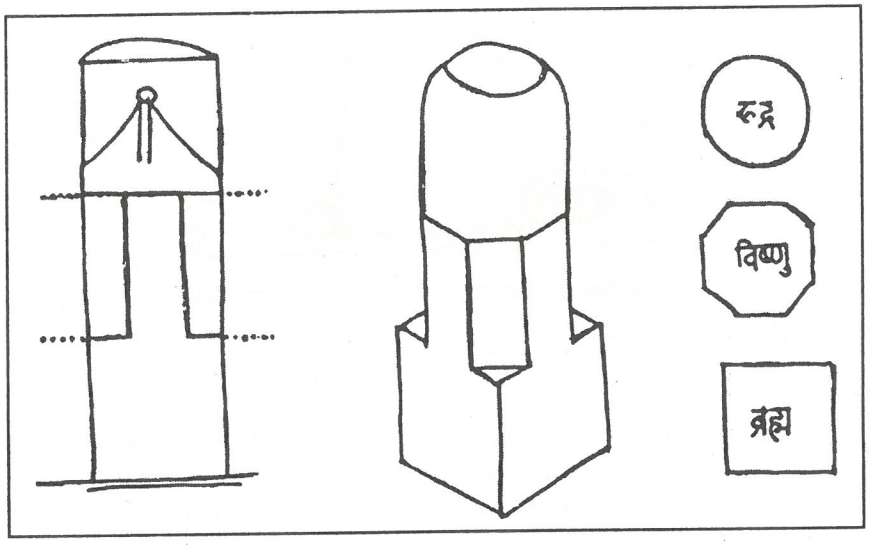
Ādi-Mahābala-Liṅga (at Gokarṇa)

Āgamas prescribe different shapes and heights for the three parts of the liṅga, except in the case of sarvatobhadra-liṅga, where the entire body of the liṅga from top to bottom is cylindrical ('mūlād agram suvṛttam'). *Dīpārṇava* 913, 19) and *Suprabhedāgama* (*op. cit*) insist that the Brahma-bhāga (*viz.*, bottom portion) must be a square (chaturaśra) in shape, Vishṇu-bhāga (the middle portion) an eight-sided figure (ashṭāsra), and Rudra-bhāga (the top part) circular (vṛttam) ('aja-hari-hara-bhāgam veda-vasvasra-vṛttam').

When the heights (utsedha) of the three parts are equal, the liṅga is called 'sarva-sama' (all equal). When the Rudra-bhāga is taller than the other two parts which are equal, then the liṅga is 'śivādhika' (greater in the Śiva part). When the Vishṇu-bhāga is taller than the Brahma-bhāga, and the Rudra-bhāga is taller than the Vishṇu-bhāga, the liṅga is 'vardhamāna' (gradually increasing). When however, the Rudra and Vishṇu-bhāgas (*viz.*, the liṅga and the piṇḍikā) are equal in height, and taller than the Brahma-bhāga the liṅga is 'svastika'.

Ajitāgama (chap. 4) describes 'sarva-sama' as composed of three equal units (1 : 1 : 1), whereas 'vardhamāna' has a total of 24 units (7 : 8 : 9 'muni-vasu-nava-bhāgam brahma-vishṇvīśvarāṇām'); "śivādhika" is made up of ten units (3 : 3 : 4) and 'svatika' has eleven units (3 : 4 : 4). The four types are described as brāhmaṇa, kshattriya, vaiśya and śūdra respectively. They also differ in the matter of the treatment of the top of

the Rudra-bhāga (śiro-vartana) of each type : in the shape of a cucumber (trapusha), in the shape of an umbrella (chhatra), in the shape of crescent moon (ardha-chandra) and in the shape of hen's egg. (kukkuṭāṇḍa) respectively. (*ibid.*, 4, 40-44). It is also maintained that the umbrella shape is the best for all liṅgas ('chhatrākāram tu sarveshām bhavet liṅga-śire').

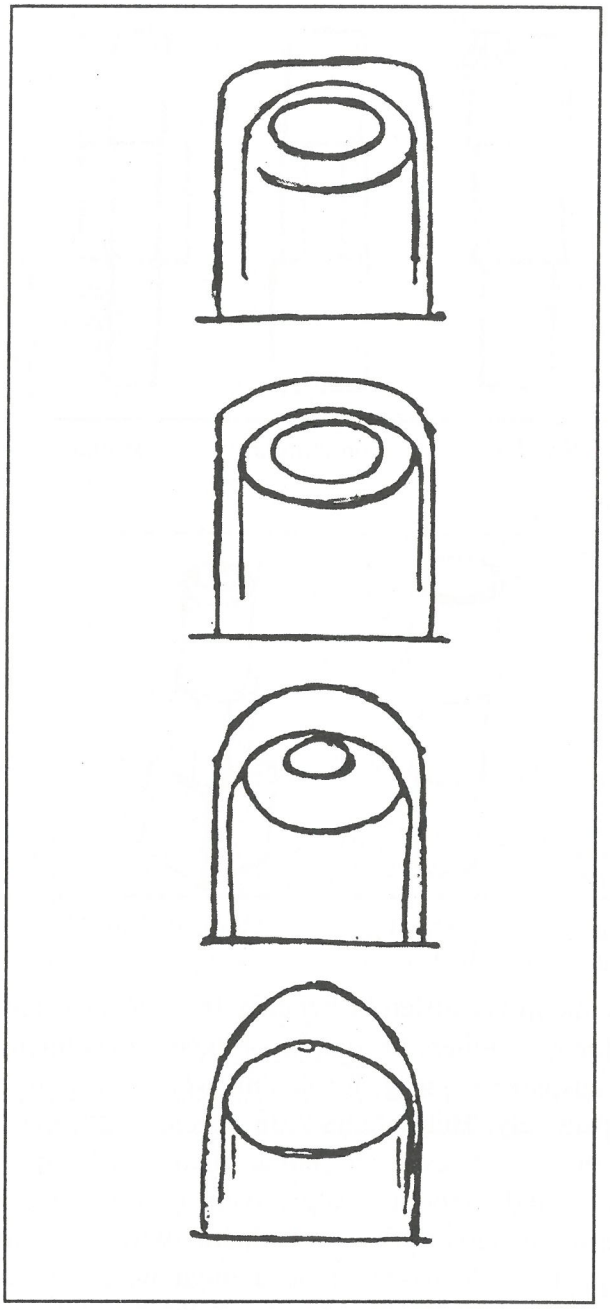


Sarva-Sama-Liṅga

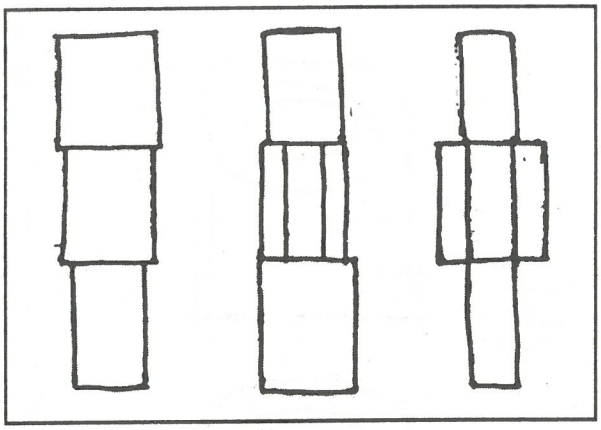
In the 'sarvato-bhadra' liṅga, which is cylindrical (round) in shape from bottom to top the three parts (designated as Brahma, Vishṇu and (Rudra) are equal in height. When the relative heights vary, the shape being the same, the liṅga is known as 'sārva-deśika'; and when the circumference also varies, it is 'trai-rāśika'.

According to *Īśāna-śiva-guru-deva-paddhati* (2, 38), when the Brahma-bhāga and the Vishṇu-bhāga of the liṅga are both four-sided in shape ('vedāsrau brahma-vishṇvaṁśau liṅgeshvārsheshu sammatau'), while the Rudra-bhāga is circular (vṛtta), the liṅga is known as 'ārsha-liṅga'. And four varieties are distinguished here : the bottom portion being thick (sthūla-mūla), the top portion being thick (shūla-śira or sthūlāgra), the middle portion being thick (sthūla-madhya), and the middle portion being thin (madhya-kṛśa).

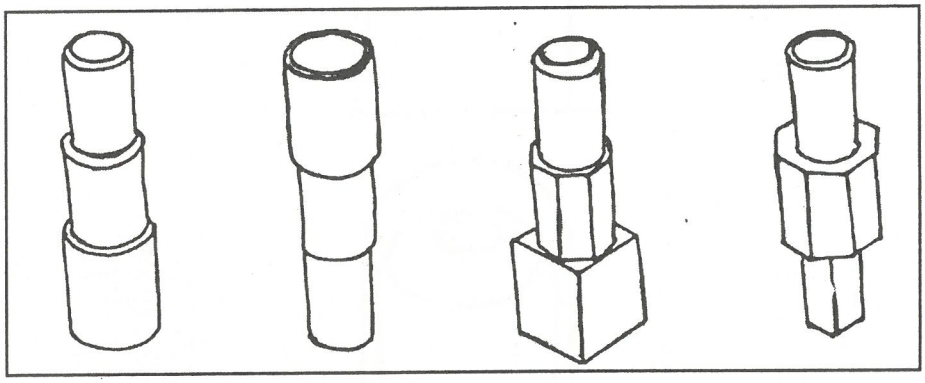
There are liṅgas called dhārā-liṅgas which have the cylindrical 'pūjāṁśa' (*viz.*, the top-portion available for worship, Rudra-bhāga) treated with the design of fluted facets may be 5, 6, 9, 12, 16, 20, 24, or 28 according to *Suprabhedāgama;* it may go up to a hundred, according to



Kāmikāgama (62, 33 'ekādi-dhārayā vṛddhyā śatadhāravasānakān)'. But *Kāraṇāgama* fixes the number of permitted fluted facets at sixteen. The Brahma- and Vishṇu-bhāgas, however, will be four sided and eight sided figures respectively. According to *Maya-mata*, Brahma-bhāga is to eight-sided and Vishṇu-bhāga sixteen-sided, when the Rudra-bhāga has 72 fluted facets.



Sthūlāgra Sthūlamūla Sthūla



Sārva-Deśika Ādyantavrtta Sthūlāgra Madhya Sthūlamūla Sthūla

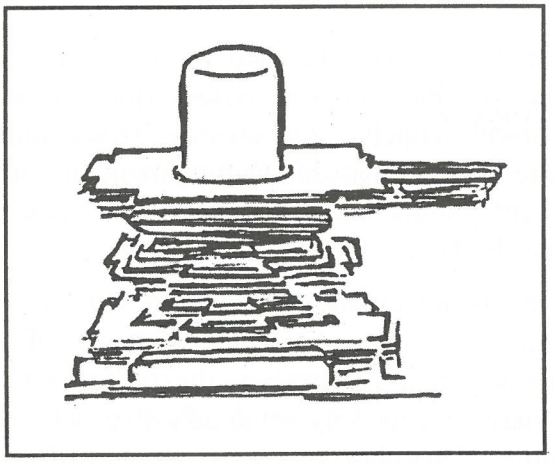
Ajitāgama mentions different benefits from worshipping the dhārā-liṅgas with different numbers of 'dhārās'. Fluted facets three, five and six in number are auspicious : wish-fulfilment, wealth and enjoyment result from them respectively. But a liṅga with seven, eight, or nine is suited only for black magic : it results in hatred, distress and uprooting results in hatred, distress and uprooting respectively (dvesha, kleśa and ucchāṭana). Worshipping a liṅga with eleven dhārās will bring about diseases for the worshipper, while worshipping a liṅga with twelve dhārās will cause anxiety and terror. A liṅga with sixteen dhārās is meritorious; it will result in all happiness (sarva-sukhāvaha).

Sahasra-liṅga is a variety of 'dhārā-liṅga'. The 'pūjāṁśa' of the sarvato-bhadra-liṅga' (*viz.*, the liṅga where all the three parts of the shaft are circular in shape) is equipped with 25 equidistant fluted facets, on a

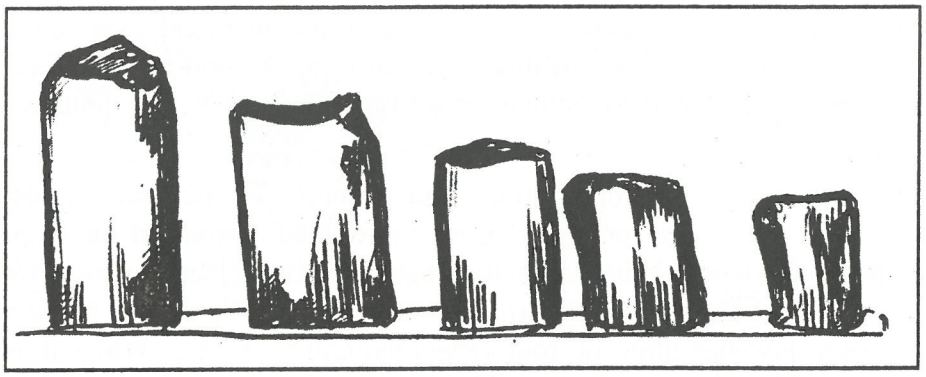
design which is seven-petalled ('sapta-parva-dalākārah'), and along each facet are carved twenty pairs of tiny liṅgas from top to bottom. The total number of carved liṅgas along the twenty-five facets will be one thousand (40 x 25).

Sometimes, the anthropomorphic representation of the head or bust of Śiva is carved on the 'pūjāṁśa' of the 'Śivādhika' variety of the liṅga (*viz.*, the Rudra-bhāga being taller than the other two bhāgas, which are equal in height), and this is known as 'mukha-liṅga'. The faces of Śiva shown may be one, three or four (*Rūpa-maṇḍana*, 4, 92). When it is one-faced, liṅga, the front and the sides of the 'pūjāmśa' are sculpted. The four-faced liṅga will have a face on each of the four directions. *Īśāna-Śiva-guru-deva-padhati* (3, 40) prohibits the making of two-faced liṅgas ('na kuryād dvimukham liṅgam'), for it is suited only for witchcraft and sorcery ('tacchhastam ābhichārake').

When the face alone is carved on the 'pūjāṁśa', it belongs to the vyaktāvyakta (manifest as well as unmanifest, iconic as well as aniconic) variety. If, however, the entire anthropomorphic figure of Śiva is carved on the 'pūjāṁśa' of the shaft, it is 'raudra' liṅga, belonging to the vyakta (manifest or iconic) variety. The liṅga that has no representation of Śiva's face or body on its 'pūjāṁśa' is called Sadā-śiva-liṅga, belonging to the avyakta (unmanifest or aniconic) variety (*cf. Ajitāgama,* 'vyaktam yat pratimā-yuktam, avyaktam śiva-liṅgam iṭi smṛtam; mukha-liṅgam bhaved asya tṛtīyam ubhayāmakam').



Liṅgas are broadly divided into two classes : kṛtrima (artefact) and akṛtrima (natural).



Natural Liṅgas

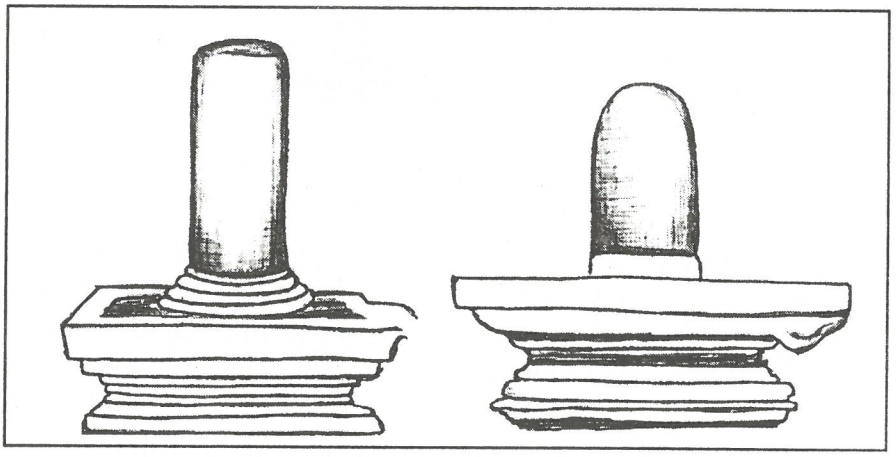
The latter class of liṅgas are celebrated as self-manifest (syāyambhuva), *viz.,* Śiva manifesting himself in the form of a liṅga, on his own accord, or at the instance of a devotee. This class includes the bāṇa-liṅgas, which are obtained mainly from the river Narmadā; the origin of these liṅgas is ascribed to the request of the asura Bāṇa by name (son of Bali). They occur in several shapes and sizes, and they are named after several gods : Yāmya (club-shaped), Naiṛrta (sword-shaped), vāruṇa (round), Vāyavīya (dark coloured or grey, looking like a banner), kaubera (mace-shaped), raudra (shining like gold, and looking like a piece of bone), Vaishṇava (with four colours, and looking like conch, discus or śrī-vatsa). The best among bāṇa-liṅgas are said to be those which are honey-coloured and shaped like a ripe jaṁbū-fruit or water-bubble (budbuda). Those which are egg-shaped are ranked next, followed by those which resemble the hump of a bull.

The divya-liṅgas are also included in the same class. They are elongated in shape, but have uneven surface (nimnonnata -samanvita); they also have natural scratches and crevices (rekhā-koṭara-samyukta). The raudra-liṅga are made smooth and shining owing to the river-currents, and occur in different colours, white, red, yellow or black; the black ones are supposed to be the best.

The natural liṅgas are divine on their own, and do not require the rites of installation, consecration, invocation and so on. Even when a natural liṅga is damaged, it continues to be fit for worship. If it gets broken, the parts may be joined by some adhesive, without needing any ritualistic purification. This class of liṅgas is regarded as most superior (uttamottama).

The liṅgas that are reputed to have been installed by the gods (daivata-liṅga), or the lings that were installed in very ancient times (pūrva-liṅga) are regarded as moderately superior (madhyamottama). The text also speaks of liṅgas worshipped by Gaṇapati (gāṇapa-liṅga), to be included in the same group. The liṅgas installed and worshipped by great sages (ārsha-liṅga) belong to the inferior variety of the superior class (adhamottama).

But the liṅgas that are called artefacts (kṛtrima) are those made by human beings (mānusha-liṅga), and they are the ones that are frequently seen; textual prescriptions of iconometry, rites of installation, consecration etc. apply strictly only to them. Two broad divisions are generally made in this class; immobile or permanently fixed (achala or sthāvar) and moveable chala or jaṅgama).



The former is suitable for temples ('prāsādasthāpane hitam') and for public worship ('parārtha-yojana'. *Suprabhedāgama,* 8, 2-4). It is carved out of stone and has three distinct divisions (tribhāga sahitam) representing Brahmā, Vishṇu and Rudra ('śilāmayam yad rūpam brahma-vishṇu-harair yutam', *Pūrva-kāraṇa,* 9, 177) And it must properly be installed and consecrated (in accordance with the āgama prescriptions) (nidhi-kumbha-pratishṭhādi sarvam uktānusāratah kṛtvā pratishṭhitam biṁbam achalam). It is prescribed that this liṅga must not be under a 'hasta; (*viz.,* twelve aṅgulas) in height ('hasta-kshīṇam na kārayet', *Kāśyapaśilpa,* 49, 85). It may be of any height which is above one tāla (*viz.,* twelve-aṅgulas) but not above nine tālas, when it is worshipped in a temple ('ekādi navahastāntam liṅgam prāsāde pūjitam'); but a liṅga which is taller than nine tālas must not be enclosed in a sanctum; it should be worshipped in the open ('nava-hastordhvam liṅgam tu prāsādena vinārchatet', *Dīpārṇava,* 13, 5).

The liṅga which is mobile in character (*viz.*, chala) is suitable for worship at home, and for worship for ones own sake (ātmārtham). It does not need the customary installation rites, or a permanent abode. It may be placed on any pedestal, divinity formally invoked in it (unless it is a bāṇa-liṅga), and worshipped (*Śilpa-ratna* 2, 6, 'pīṭhikopari saṁsthāpya pūjitam chalam eva hi'). Its height may be anything between an aṅgula and a tāla (*viz.*, twelve aṅgulas), ('tālād aṅgula-paryantam tal liṅgam chalam uttamam'). And it should not have the three divisions (Brahma, Vishṇu and Rudra), which are necessary in a liṅga which is permanently fixed and worshipped in a temple; the moveable liṅga has only the Rudra-bhāga or pūjāṁśa (*Ajitāgama,* 4, 21 'chalam śaivāṁśam eva hi'). That is why probably the immobile liṅga is considered to be superior to the moveable liṅgas ('jaṅgamāt sthāvaram śreshṭham').

The moveable liṅga may be made in metals (loha-ja) or clay (mṛṇmaya), or carved in precious stones (ratna-ja) or wood (dāruēja). Texts like *Suprabhedāgama* (4, 21-22) distinguish eight varieties of liṅgas cast in metal, seven varieties of liṅgas carved out of wood, and two varieties of liṅgas made in clay. Liṅgas may also be made in minerals (dhātu-ja).

Among the metals (loha) suitable for making a liṅga are mentioned suvarṇa (gold), rajata (silver), tāṁra (copper), kāṁsya (bell metal), arakūṭ a (brass), sīsakam (lead), āyasa (iron) and trapu (tin). *Suprabheda* (*op.cit.* 33) lists the benefits that result from worshipping metallic liṅgas : wealth (golden-liṅga), royal domain (silver), progeny (copper), longevity (tin) and health (lead). Liṅgas made in bell-metal, brass and iron are used in magical practices for accomplishing vidvesha (causing enmity or hatred among friends), ucchāṭana (driving away the enemy from his realm) and kshaya (decay and decline), respectively.

The minerals (dhātu) from which liṅgas may be made include śilājitu, hari-tāla (yellow orpiment), manaś-śilā (Arsenic rubrum), gairika (ochre), añjana (galena), iṅgalīka (cinnabar) gandhaka (sulphur) and abhraka (mica), which are obtained from mountains ('dhātavo giri-saṁbhavāh).

The precious stones (ratna) which are recommended for carving the liṅga, and the benefits that result from worshipping the liṅgas carved out of different precious-stones are given in several texts like *Ajitāgama, Chintyāgama, Kāraṇāgama, Suprabheda* and *Śilpa-ratna*: māṇikya (ruby) for all accomplishment (sarvasiddhi), muktā (pearl) for elimination of sins (dosha-mukti), pravāḷa (coral) for magical attraction and possession (vaśya),

marakata (emerald) for nourishment (pushṭi), pushpa-rāga (topaz) for prosperity (saubhāgya), vajra (diamond) for fulfilment of desires (kāma), nīla (sapphire) for celebrity (yaśas) and health (ārogya), harid-aśma (jade) for wealth (dhanalābhā) and prosperity (vṛddhi), vaiḍūrya (cat's eye, chrysoberyl) for destruction of enemies (vairi-nāśa) and longevity (āyur-vṛddhi), sphaṭika (rock-crystal) for fulfilment of all desires (sarvakāma-prada), sūrya-kānta (sun-stone) for salvation (moksha) and chandra-kānta (moon-stone) for material well-being (artha). The first seven of these are considered especially suitable.

The liṅga carved out of a precious stone is best if it is placed upon a pedestal made of that very stone ('uttamam sva-sva-yonis syāt') during worship. If, however, such a pedestal is not available, gold may be used for the purpose, which is of moderate benefit ('madhyamam svarṇa-yonikam'). Bell-metal is the next alternative; copper is to be preferred, if bell-metal is not to be had. Failing this, a stone pedestal would do (*Ajitāgama,* 5, 46).

Aparājita-sūtra (198, 18) prescribes that the liṅga carved out of precious stone should not be taller than two shastas (*viz.,* 24 aṅgulas), nor shorter than an aṅgula ('ekāṅgula dvi-hastāntam ratnajam na param tatah').

Liṅgas carved out of timber (wood) are included normally in the moveable variety (chala), although prescriptions with regard to it suggest its immoveable character (achala). For instance, *Aparājita-pṛcchā* (200, 1-8) insists that a wooden liṅga must be at least sixteen aṅgulas in height or taller, (*cf.* also *Dīpārṇava,* 13, 10 and *Īśāna-śiva-guru-deva-paddhati,* 40, 35-37) while the maximum height allowed for a chala-liṅga is nine aṅgulas.

According to this text, the following trees are suitable for carving liṅgas out of them : chandana, rakta-chandana, khadira, aśoka, devadāru, śirīsha, hintāla, arjuna, bilva (śī-phala), rañjānaka, sarpa, agaru, (lavaṅgā-ksha) and pārijāta. *Kāmikāgama* adds sāla, badara, kadaṁba and panasa. *Suprabhedāgama* (33, 52-57) regards arjuna, śamī, madhūka, tinduka, pipala and karṇikāra as best for the purpose. *Ajitāgama* (kriyā 4, 16) includes arishṭha and karañja also among the recommended trees.

Suprabhedāgama (ch. 33) says that the sculptor of a liṅga must avoid trees which have been set fire to (agni-dagdhāh), which have dried and withered (śushkāh), which provide shelter for birds (pakshiṇām niketanāh),

and which are supports for creepers and anthills (latā-valmīka-saṁsthāh). The wood that is chosen must be hard and dense-fibred (dṛḍha-kāshṭha).

The liṅgas made of clay (mṛmaya or pārthiva) are said to have the same iconometric prescriptions as the stone ones (*Pūrva-kāraṇa*, 10, 190 'pārthivasya cha liṅgasya śaila-van mānam ishyate'). The clay liṅgas are of two types : burnt clay (pakva) and unburnt clay (apakva) (*Kiraṇāgama,* 3, 21, 56 *Pūrva-kāraṇa,* 10, 190, *Ajitāgama,* and *Suprabheda,* 33, 29).

Clay is collected from a clean spot, preferably from the top of a hill or from the banks of a river; clay may be white, red, yellow or black in color. It is well soaked in the five products of the cow (pañchagavya, milk, curds, ghee, urine and cowdung). It is then kneaded with the milk from a red coloured cow, to which is added curds and til oil, mixed with wheat flour and blackgram-dal-flour taken in equal proportions. The lac, kundurushka (a perfume), the milk of devadāru tree, guggulu gum of sāla tree and the sap of the bilva tree are added to it and the whole thing is left alone for a month or a fortnight before the liṅga is made out of it (*Pūrva-kāraṇa,* 10, 190-200).

Different ingredients to go with clay are suggested in texts. *Suprabheda* (33, 29-31) prescribes that black-gram dal flour, ghee, milk, herbal decoction (kashāya), guggulu exudation is to be mixed with clay. *Ajitāgama* (4, 13-20) recommends the mixture of powdered tri-phala (three kinds of berries) and the powdered barks of trees which have milky exudation to be added. *Kiraṇāgama* (21, 56-60) prescribes among other things oil extracted from agase, pulp of bilva fruit and bark of the devadāru tree to be added.

The clay liṅga may later be baked; but baked liṅgas are worshipped only by the practitioners of witchcraft and sorcery. It is said that baked liṅgas are more powerful than the unbaked (apakvāt pakvaje puṇyam daśa-guṇam). The liṅga fashioned out of unbaked clay must have the pedestal of the same material. The worship of this liṅga is said to result in longevity, virililty, progeny, wealth and fulfilment of all desires.

We read in *Śiva-dharmottara* that liṅgas made in different substances were worshipped by different gods, and appropriate benefits were procured by them : (the liṅga made in) stone by Brahmā, sapphire by Vishṇu, jewel by Indra, gold by Kubera, silver by the Viśvedevas, brass by Vāyu, bronze by the Vasus, clay by the Aśvins, crystal by Varuṇa, copper by Sūrya, coral by Śesha, iron by the rākshasas, tin by the piśāchas; liṅga made of

three metals (trailohika) by the guhyakas, and the liṅga made of many metals (bahu-loha-maya) by the seven mātṛkā-goddesses.

Stone liṅgas are said to be ten fold superior to the liṅgas carved in wood ('dārujāt śailajam puṇyam daśa-guṇam'); the metal liṇgas are a hundred times more meritorious than the stone ones ('tasmāt śata-guṇam lohe'); next in the order of superiority is the liṇga carved in precious stones ('lohāt ratnam anantaram'). The bāṇa-liṅgas are of course vastly superior to the ones made from precious stones ('saṁsmṛtam bāṇa-liṅgam tu ratnāt koṭi-guṇam').

There is another class of liṅgas, which are purely temporary in character (kshaṇika). They are prepared just before the commencement of the worship sequence, and dispensed with immediately after the worship is over. They acquire divine character by the rite of prāṇa-pratishṭhā, and retain it till the rite of dismissal (visarjana) is performed ('pūjānte kshaṇikas tyājyah').

Twelve are the varieties of a temporary liṅga, dependent upon the substance employed to make it. The following substances are used : sand (sikata), uncooked rice grains (taṇḍula), cooked rice (anna), riverside clay (nadī-mṛttikā), cow dung (go-maya), sandal-paste (chandana), grass (darbha), flowers (pushpa), jaggery (guḍa), flour (pishṭa), butter (navanīta) and rudrāksha-berries. *Suprabheda* (33, 25-28) lists the benefits that result from worshipping these twelve varieties of temporary liṅgas : salvation, prosperity, plentiful food, domain, cure of disease, welfare, emancipation, longevity, fulfilment of desire, nourishment, happiness of mind and wisdom respectively.

For these liṅgas no pedestal is to be made ('na eteshām piṇḍikā kāryā,' *Īśāna-Śiva-guru-deva-paddhati,* paṭala 38); the temporary liṅga does not have the usual divisions into Brahmām Vishṇu and Rudra-bhāgas, nor the treatment of the top ('naisha trikhaṇḍam na śiro-vartanādi').

And no iconometric prescriptions apply to this class of liṅgas ('eteshām na pramāṇam na cha sthitih', *Suprabheda,* 33, 58), nor any of the characteristic features of liṅga ('naivāsti lakshaṇam', *Ajitāgama,* 4, 62).

Stone liṅgas are prescribed to be made in the masculine variety of stones (puṁ-śilā), while their pedestals are to be in feminine stones (strī-śilā). This class of liṅgas must have the three sections (named after Brahmā, Vishṇu and Rudra) clearly marked off, and only the portion known as

'pūjāṇś' (or Rudra-bhāga) must be made visible. This cylindrical section must also have distinguishing features (lakshaṇoddhāra), which indicate the front side, *viz.,* facing the devotees.

These features may take different forms : barley grain (yava), eyes of an elephant (gajāksha), ears of a cow (go-karṇa), lotus bud (saroja-mukula), plaintain-flower (kadalī-mukula), aśvattha leaf, hen's egg (kukku-ṭāṇḍa), umbrella (chhatra), conch (śaṁkha), spear head (śūlāgra), tiny liṅga, hands joined in supplication (añjali), horizontal lines two or three in number, triangle, circle or water-bubble (budbuda).

Texts also insist that while marking these lines, the length of the pujāṁśa must be divided into three equal parts, and the middle and the lower parts only must be used. The liṅgas with the top-treatment (śiro-vartana) in the shapes of umbrella, cucumber, hen's egg, and crescent moon must have the lakshaṇoddhāra of elephant's eye, hen's egg, umbrella, and water-bubble respectively

It is not unusual to find in shrines more liṅgas than one. According to *Kāraṇāgama,* worshipping a single liṅga leads to salvation, but two liṅgas in a shrine will result in diseases for the devotees (vyādhi-rūpa). Three liṅgas are meritorious, resulting in worldly prosperity (bhoga) as well as emancipation (moksha). Four liṅgas, however, are undesirable, leading to the loss of wealth as well celebrity (śri-kīrti-hāni). Five liṅgas are excellent : worshipping them is capable of removing all sins including the five major ones (pañcha-pātaka-nāśanam). Six liṅgas can lead to death and distress. Seven liṅgas will pacify enmity and promote good will; but eight liṅgas make enemies and cause great diseases. Nine liṅgas are the best, as they bestow salvation when worshipped together ('śiva-loka mahīyate')

Śiva-dharma extols the worship of Śiva in the form of liṅga in the following verses :

शिवलिंगं महापुण्यं सर्वदेवनमस्कृतम्
यः स्पशेदपि पाणिभ्यां न स पापैः प्रलिप्यते॥१॥

मेरु मन्दर मात्रोऽपि राशिः पापस्य कर्मणः।
ईश्वरं वैद्यमासाद्य नशयते दुष्टरोगवत्॥२॥

यदनादिप्रवृत्तोऽयं घोरस्संसारसागरः।
शिवोऽपि हि तथानादि संसारान्मोचकस्थितः॥३॥

येऽर्चयन्ति सदा रुद्रं न ते प्रकृतिमानुषाः।
रुद्रलोकात् परिभ्रष्टाः रुद्रास्ते नात्र संशयः॥४॥

यः शिवं पूजयेत्भक्त्या अन्त्यजश्च जतेन्द्रियः।
भवभावसमायुक्तः सोऽपि गच्छेत्परां गतिम्॥५॥

According to *Bṛhatkālottara,* all the sacred rivers and holy spots are settled at the root of the liṅga, and therefore the liṅga is worthy of worship.

पृथिव्यां यानि तीर्थानि पुण्यान्यायतनानि च।
वसन्ति लिंगमूले तु तस्माल्लिंगं प्रपूजयेत्॥

Kāśī-khaṇḍa extols the merit that one obtains from worshipping the liṅga :

किं किं न संभवेदत्र शिवलिंगसमर्चनात्।
पुत्रा कळत्र क्षेत्राणि स्वर्गमोक्षौ न संशयः॥१॥

त्रैलोक्यैश्वर्यसंपत्तिर्मयावाप्ता सहस्रशो।
यैर्लिगं सकृदप्यत्र पूजितं पार्वतीपतेः॥२॥

कुतो जन्मभयं तेषां संसारे दुःखभाजने।
न लिंगाराधनात्पुण्यं त्रिषु लोकेषु चापरम्॥३॥

तस्मालिङ्गं त्वमप्यर्क समर्चय महेशितुः।
यस्तु लिंगार्चनं त्यक्त्वा देवानन्यान् प्रपूजयेत्।
रत्नं विहाय मूढात्मा तथा काचमपेक्षते॥४॥

And also *Śiva-dharma :*

लिंगे देवो महादेवः साक्षादेव व्यवस्थितः।
अनुग्रहाय लोकानां तस्माल्लिंगं प्रपूजयेत्॥१॥

यो न पूजयते मोहाल्लिंगं त्रिभुवनेश्वरम्।
सस्वर्गमोक्षराज्यानां क्षिप्रं भवति नाशनम्॥२॥

We read in *Makuṭāgama :*

विप्रक्षत्रियविट्शूद्रा दीक्षिताश्च प्रवेशकाः।
आत्मार्थयजनं कुर्युर्न कुर्युस्ते परार्थकम्।

Kāraṇāgama gives the following purposes served in accordance with the number of liṅgas worshipped :

One liṅga – Liberation;
two liṅgas – diseases;
three liṅgas – prosperity and liberation;
four liṅgas – destruction of wealth and fame;
five liṅgas – most meritorious, destruction of five kinds of sins;
six liṅgas – death;
seven liṅgas – elimination of enmity;
eight liṅgas – great diseases or increase of enemies;
nine liṅgas – enjoyment of Śiva-loka.

एकलिङ्गं तथा मोक्षं व्यधिरूपं द्वयं भवेत्।
लिंगत्रयं तथा कुर्यात् भोगमोक्षप्रदायकम्॥१॥

चतुर्लिंग तु यत्रैव तत्र श्रभ्कीतिंहानिदम्।
पंचलिंगमिति श्रेष्ठं पंचपातकनाशनम्॥२॥

षष्ठंश्चेन्मरणं कुर्यात् सप्तमं वैरनाशनम्।
अष्टमं तु महाव्याधिरथवा शत्रुवर्द्धनम्।
नवलिंगं तथा चेष्ट्वा शिवलोके महीयते॥३॥

The text *Chintya-viśva* provides a list of benefits that result from worshipping liṅgas carved out of the nine precious stones (navaratna). The text also gives the proportions that are suitable for the ratna-liṅgas and for the pedestals.

मरतकं पुष्टिदं प्रोक्तं पद्मरागं धनार्थिनाम्।
आयुष्यं ऋद्धिवैंडुर्यं स्फटिकं पुत्रवर्द्धनम्॥१॥

स्तम्भनं पुश्यरागं स्याद्राष्ट्रवश्यं प्रवालकम्।
कर्षणं स्यात्तु वज्राख्यं माणिक्यं सर्वसिद्धिदम॥२॥

इन्द्रनीलं तु मोक्षार्थं रत्नजानां फलं भवेत।
आंगुल्यादि वितस्त्यन्तं कुर्याल्लिंगं तु रत्नजम्॥३॥

आयामसदृशं नाहं शिरोवर्तनसंयुतम्।
स्वप्रमाणेन कर्तव्य रत्नलिंगस्य वीरका।।४।।

पिण्डिका स्वस्वयोनिः स्यात् तदभावे हिरण्यकम्।
राजतं ताम्रकं चैव अधमं चेति कीर्तितम्।।५।।

चतुरश्रं च वृत्तं वा चललिंगस्य पीठकम्।
आयामं द्विगुणार्धं वा द्विगुणं त्रिगुणं तु वा।।६।।

विस्तारं तत्समं ज्ञेयं शेषं पूर्वोक्तवत् कुरु।
लिंगायामत्रिभागैकं पीठमध्ये निवेशयेत्।।७।।

सर्ववित्तकरं लिंगं त्रिभागं सूत्रवर्जितम्।
रत्नलिंगं समाख्यातं लोहजं लिंगमुच्यते।।८।।

The benefits of worshipping liṅgas cast in various metals are listed below :

सुवर्णेन कृतं लिंगं भुक्तिमुक्तिप्रदं भवेत्।
ताम्रजं पुत्रदं प्रोक्तं रजतं श्रीकरं भवेत्।।१।।

सुखदं कांस्यमित्युक्तं पैत्तळं रोगनाशनम्।
आयसं शत्रुनाशं तु त्रिलोहं मारणं भवेत्।।२।।

तथा च त्रपुसीसं तु कल्पयेत् कल्पवित्तमः।
रत्नजस्योक्तमार्गेण सर्वकर्म समाचरेत्।।३।।

The stones in sacred rivers are to be worshipped with devotion as liṅgas, according to *Sūkshmāgama* :

महानदीसमुद्भूतं सिद्धक्षेत्रादि संभवम्।
पाषाणं परया भक्त्या लिंगवत्पूजयेत्सदा।।

Liṅgas differ in their colours and also place of origin :

श्वेतं रक्तं तथा पीतं कृष्णं विप्रादिपूजितम्।
स्वभावात् कृष्णवर्णं तु सर्वजातिषु सिद्धदम्।।१।।

नर्मदासंभवं रोहं बाणलिंगमितीरितम्।
स्वयंभूतं सदापूज्यं सर्वलिंगोत्तमोत्तमम्।।२।।

त्रैधैव स्फटिकश्शुचीन्दुरविकाभाभिस्तदादिःक्रमात्।
वर्णानां सितरक्तविद्युल्लसितः त्रासादि दोषोज्झितः॥३॥

अन्यश्चन्द्रकराद्रवेत्तदितरो दीप्येत सूर्यातपे।
विस्पष्टं स्फटिकादिकास्वपि मणीष्वेवं हि हेम्नोऽपि वा॥४॥

Not all liṅgas, however, are suitable for worship. The defects in the liṅga which make it unworthy are mentioned below:

अंबुबिन्दुनिभं स्वच्छं समन्तकप्रभान्वितम्।
अशेषदोषनिर्मुक्तं स्फटिकं सर्वकामदम्॥१॥

निष्प्रभं निर्मुखं रुक्षं बहुवर्णं च जर्झरम्।
तुषारकणसत्रासरेखा चिपिटसंयुतम्॥२॥

सगर्भकीलकोपेतं शर्करा व्रणसंयुतम्।
अन्यजातिसमाक्रान्तं सदोषं स्फटिकं त्यजेत्॥३॥

The following excerpts from *Śiva-dharma* mention the benefits that result from the worship of several kinds of liṅgas.

ब्रह्मा ब्रह्माक्षरैमन्त्रैर्लिंग पूजयते सदा।
गंधपुष्पादिभिर्नित्यं विष्णुः पूजयते शिवम्॥१॥

ब्रह्मा शैलमयं लिंगं नित्यं पूजयते शुंभम्।
तस्य संपूजनादेव प्राप्तं ब्रह्मत्वमुत्तमम्॥२॥

इन्द्रनीलमयं लिंगं विष्णुः पूजयते सदा।
विष्णुत्वं प्राप्तवांस्तेन सोऽद्भुतैकं सनातनम्॥३॥

शक्रोपि देवराजेन्द्रो लिंगं मणिमयं शुभं।
नित्यमभ्यर्च्यते भक्त्या तेन शक्रत्वमाप्तवान्॥४॥

लिंगं हेममयं कान्तं धनदोऽर्चयते सदा।
तेनासौ धनदो देवो धनदत्वमवाप्तवान्॥५॥

विश्वेदेवा महात्मानो रौप्यलिंगं मनोहरम्।
यजन्ते विधिवत्तेन विश्वेदेवत्वमाप्नुयुः॥६॥

वायुः पूजयते भक्त्या लिंगं पैत्तलकं शुभम्।
केवलाभ्यर्चनेनैव वायुत्वं प्राप्तमुत्तमम्॥७॥

वयवः कांस्यकं लिंगं पूजयन्ति विधानतः।
प्राप्तास्तेन महात्मानो वसुत्वं सुमनोहरम्॥८॥

अश्विनौ पार्थिवं लिंगं पूजयन्तौ विधानतः।
तेन तावश्विनौ देवौ दिव्यदेहं गतावुभौः॥९॥

स्फटिकं निर्मलं वरुणोऽर्चयते सदा।
तेनासौ वरुणत्वं हि प्राप्तः ऋद्धिबलान्वितम्॥१०॥

लिंगमन्नमयं पुण्यं अग्निर्यजति दाहतः।
अग्नित्वं प्राप्तवांस्तेन तेजोरूपसमन्वितम्॥११॥

ताम्रलिंगं सदाकालं भक्त्या देवो दिवाकारः।
त्रिकालं यजते तेन प्राप्तं सूर्यत्वमुत्तम्॥१२॥

मुक्ताफलमयं लिंगं सोमः पूजयते सदा।
तेन सोमोऽपि संप्राप्तः सोमत्वं च ततोज्वलम्॥१३॥

प्रवाळकमयं लिंगं यजन्ते पन्नगोत्तमाः।
तेन नागास्सुभोगढ्याः प्रयान्ति परमं पदं॥१४॥

कृष्णायसमयं लिंगं पूजयन्त्यसुरोत्तमाः।
राक्षसाश्च महात्मानस्तेन तेऽमितविक्रमाः॥१५॥

त्रपुसीसमयं लिंगं पिशाचाः पूजयन्ति ते।
तेन ऋद्धिबलोपेताः प्राप्नुवंति परमं पदम्॥१६॥

त्रैलोहिकमयं लिंगं यजन्ते गुह्यकोत्तमाः।
तेन भोगबलोपेताः प्रयान्ति परमं पदम्॥१७॥

बहुलोहमयं लिंगं यजन्ते मातरस्सदा।
मातृत्वं प्राप्य तास्सर्वाः प्रयान्ति परमं पदम्॥१८॥

एवं देवाः सगंधर्वाःसयक्षोरगराक्षसाः।
पूजयन्ति सदाकालं ईशानं सुरनायकम्॥१९॥

Vidyāsāra-samhitā enumerates the types of the liṅgas that may be worshipped by men and women, and by the caste-members.

रसलिंगं ब्राह्मणानां सर्वाभीष्टप्रदं भवेत्।
रत्नलिंगं क्षत्रियाणां महाराज्यप्रदं भवेत्।
स्वर्णलिंगं तु वैश्यानां महाधनपतिप्रदम्॥२॥

शिलालिंगन्तु शूद्राणां महदैश्वर्यदं विदुः।
स्फटिकं बाणलिंगं च सर्वेषां सर्वकामदम्॥३॥

स्त्रीणां तु पार्थिवं लिंगं सभर्तृणां विशेषतः।
विधवानां निवृत्तानां रसलिंगाद्यनुक्रमम्॥४॥

बाल्ये वा यौवने वापि वार्द्धक्ये वापि सुव्रताः।
शुद्धस्फटिकलिंगन्तु स्त्रीणं वै सद्योभोगदम्॥

Amśumad-bhedāgama gives details of how the liṅga must be worshipped in conditions of impurity occasioned by birth of a child (sūtaka) or death of a family member (pretaka) :

सूतके प्रतकाशौचे आत्मार्थयजनं स्मृतम्।
पूजालोपो न कर्तव्यः सूतके प्रेतकेऽपि च।
शिवमन्त्रेण कर्तव्यं स्नानमस्त्रेण शुध्यति॥१॥

आशौचं न भवेत्तत्र पद्मपत्रमिवांभसां।
पूजान्ते प्रविशेच्चेदमाशौचं च विशेषतः॥२॥

मौनं लिंगार्चनं कुर्यात् काम्यानुष्ठानहीनकम्।
अथवा सूतके प्रेते न स्वयं लिंगंपूजनम्॥३॥

मानसं च यजेद्धीमानं सर्वं मानसकल्पनम्।
तल्लिंगं पूजयित्वा तु गुरूणा वा स्वबन्धुना॥४॥

अन्येनैवार्चनं कुर्यात् अंते पुष्पांजलित्रयम्।
कथं पुष्पवती नारी अर्चनं कुरुते वद॥५॥

अन्तयागं प्रकर्तव्यं तथा पूर्वदिनत्रयम्।
चतुर्थे दिवसे स्नात्वा गव्यं प्राश्य यजेत्तु सा॥६॥

The same text prescribes penances for expiation, when the liṅga in worship has been stolen or lost otherwise. Effort must also be made to recover the lost liṅga; in case the efforts are in vain, a new liṅga is to be got from the guru :

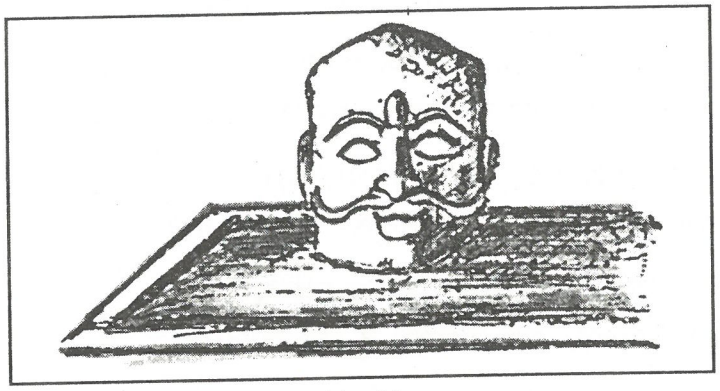
चोरैर्लिंगं गृहीतं चेत् मनसा तु यजेत्तदा।
चत्वारिंशद्दिनांतं च उपवासं च कारयेत्॥१॥

नालिकेरोदकेनैव क्षीरणैव फलादिना।
आत्मानं रक्षयेद्धीमान् शिवध्यानपरायणः॥२॥

तस्मात् सर्वप्रयत्नंन तल्लिंगं ग्राह्यमेव च।
लब्धं चेत् तत्समादाय प्रीतियुक्तो विशेषतः॥३॥

लिंगंशुद्धिं क्रमात् कृत्वा पूजयेत् पूर्ववद्बुधः।
तल्लिंगमन्त्रालब्धं चेत् नवलिंगं तु संग्रहेत्॥४॥

स्वगुरोर्लिंगमादाय पूजयेत् पूर्वमार्गतः।
दृष्टं चेत्पूर्वलिंगं तु द्वयं संपूजयेत्ततः॥५॥



Mukha-Liṅga

Note I

MUKHA-LIṄGA

A variety of Mānusha-liṅga, *viz.,* the liṅga carved and installed by human beings, this is distinguished by one or more faces (mukha) sculptured on the pūjā-bhāga of the liṅga. *Ajitāgama*, and other texts classify liṅgas into three types : (*i*) vyakta, manifest *viz.,* in the forms of icons (called in *Suprabhedāgama,* 33, 2 'sakala' or kalānvita); (*ii*) avyakta, unmanifest, *viz.,* the aniconic liṅga ('nishkala' or kalā-hīna); and (*iii*) unbhayātmaka, having both an iconic aspect as the manifest aspect and the aniconic aspect as unmanifest. They are called Rudra, Sadāśiva and Īśvara respectively. The mukha-liṅga belongs to the third type ('mukha-liṅgam behaved asya tṛtīyam chobhayātmakam').

The texts provide detailed instructions regarding this variety of liṅgas. It is permitted to be made only in the Śiva-portion of the liṅgas. It is permitted to be made only where the Śiva-portion of the liṅga is one unit more than the Brahmā and Vishṇu portions (which are equal) along the central shaft (*e.g.,* 4; 3; 3) ('śivam sādhike liṅge tu mukha-liṅgam prakīrtitam'). The Śiva-portion (pūjā-bhāga) must be divided into three equal parts, and the carved part (mukha) must occupy one full part thereof and half of the other part adjoining it ('pūjāmśam tu tridhā kṛtvā sārdha-bhāgam mukham bhavet; *Dīpārṇava*, 3, 14, 3-4).

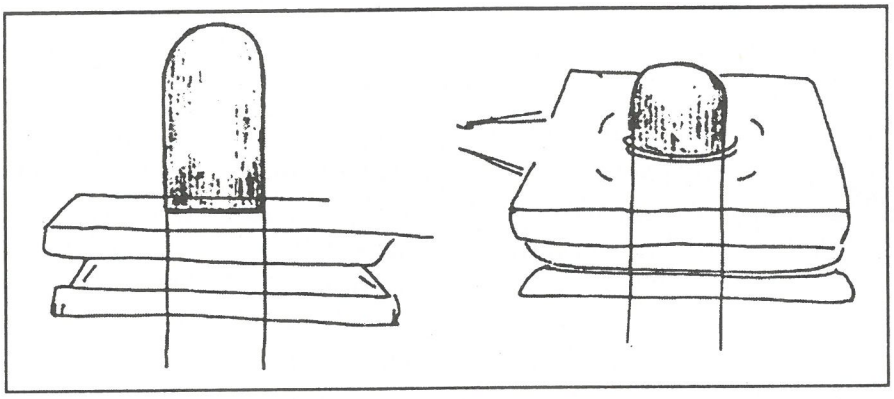
The same text lays down that the height of mukha-liṅga may be more than a hasta but less than five hastas in height, never however taller than five hastas ('hatādi pañcha-hastāntam mukha-liṅgam prakalpayet; atah param na kurvīta' 2, 40).

There may be one, two, three, or four faces carved on the round shaft that constitutes the 'pūjā-bhāga' (above the yoni or pāṇi-vaṭṭa), According to *Dīpārṇava* and *Īśāna-śiva-guru-deva-paddhati,* the one-faced and four-faced liṅgas must be installed in villages and other human settlements ('eka-vaktram chatur-vaktram grāmādishu vinyaset'). If the liṅga is one-faced, it must face the entrance of the sanctum; and if it is four-faced, the faces must turn to the four direction. *Rūpa-maṇḍana* (4, 94) specifies that the Tatpurusha face must turn to the east, Aghora to the south, Sadyojāta to the west and Vāmadeva to the north. The fifth face, *viz.,* that of Īśāna, is invisible and therefore not represented ('pañchamam cha tatheśānam yoginām apyagocharam'); but it must be visualized to be on top of the shaft.

While thus the four-faces (chaturmukha) of the liṅga represent in effect the five faces of Śiva, sometimes five faces are actually carved on the shaft. But such five faced liṅgas are permitted to be installed only in the outskirts of the kingdom on top of a hillock ('pañcha-vaktram rāshṭ tāntike girau').

The two-faced liṅgas are usually not carved or installed in temples ('na kuryād dvi-mukham liṅgam'. *Īśāna-śiva-guru-deva-paddhati,* 3, 40). They are meant only to play a role in black magic and sorcery ('tacchhastam ābhichārake'). When, however, such liṅgas are carved, one face will be in front, and another will be at its back. It is prescribed that two-faced liṅgas must be installed in forests or on mountains ('dvi-vaktram parvatā raṇye').

The three-faced liṅga will have the main face turned towards the door of the sanctum; and the other two faces must be carved on the sides of the shaft; and the back of the main face must be left free ('tri-vaktre pṛshṭhato nāsti').



Pūja-Bhāga

Note II

PŪJĀ-BHĀGA

The part of the Liṅga that must be worshipped is known as the pūjāṁśa or pūjā-bhāga. The texts divide the shaft that constitutes the liṅga into three parts : the bottom part is square in shape and represents Brahmā, the middle part is octogoṇal in shape and symbolizes Vishṇu, while the upper part is round in shape and represents Rudra (or Śiva). The bottom part (Brahma-bhāga) is hidden in the ground, the middle part (Vishṇu-bhāga) is covered by the pedestal with depression and a water-exit (pāṇi-vaṭṭa or pīṭha); it is only the upper part (Rudra-bhāga) that is seen, and this is the part of the liṅga that must be worshipped (hence called pūjābhāga).

The liṅgas are classified into four varieties, taking into consideration the relative lengths of the three parts. If all the parts are of equal length and height (utsedha) it is 'sarva-sama'; if the middle part is taller than the bottom one, and the upper part (pūjā-bhāga) is taller than the middle part, the liṅga is 'vardhamāna' (gradually increasing); if the upper part (pūjā-bhāga) is taller than the other two parts which are of equal height, it is 'śivadhika' and if the upper part (representing Rudra) and the middle part (representing Vishnu) are of equal height and taller than the bottom part,

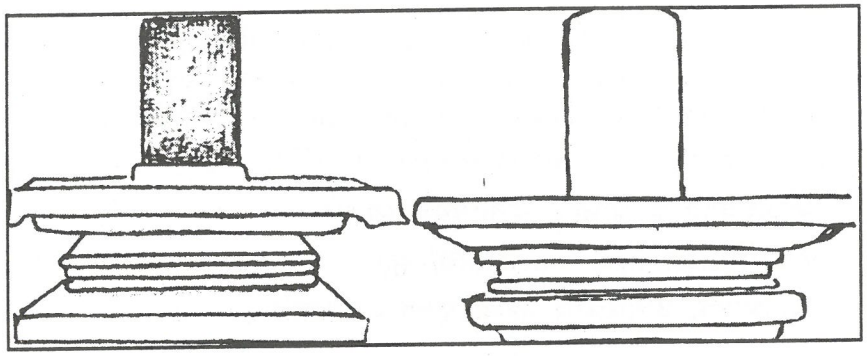
it is 'svastika'. Of the four varieties, the liṅgas where the pūjā-bhāga is more dominant than the other two parts, are regarded as best, and suitable for worship by all castes ('sarva-jātyarhake mate', *Kāmikāgama*).

The pūja-bhāga of the liṅga is usually a round shaft, seen above the pedestal, but may contain fluted facets on it (dhāra-liṅga) or may have one, three or four faces; may have numerous tiny liṅgas carved along them (sahasra-liṅga) (*cf. Kāśyapa-śilpa*, ch. 49)

सम्यङ्माने च सौन्दर्ये भक्तानुग्रकाम्यया।
मन्त्रसन्निधिशक्तिर्वै सकला ह्यवतिष्ठते।
सा सम्यक् प्रतिपन्नस्य बिम्बे दृग्गोचरस्थिते॥

अमूर्ता ह्लादयत्याशु ज्ञातवैवं यत्नमाचरेत्।
मानान्मानप्रमाणानामथ सौन्दर्यसिद्धये॥

The pūjā-bhāga may sometimes have marketings on them to resemble elephant's eyes, three horizontal lines to resemble tiryak-puṇḍra, añjali, trident or some symbolic lines (lakshaṇoddhāra or brahma-sūtra). The top of the pūjā-bhāga may also be shaped in one of four ways (called śiro-vartana) : like a gourd (trapusha), like an open umbrella (chhatra), like a crescent moon (ardha-chandra) or like a hen's egg (kukkuṭāṇḍa).



Note III

MṚṆMAYA-LIṄGA

One of the six varieties of liṅga, this is made of clay (mṛt, mud) or earth (hence called pārthiva-liṅga) and this may be worshipped either as a permanent object of worship fixed to a place (achala), like a stone-liṅga, or as a temporary (kshaṇika) or moveable (chala) object. As already mentioned, it has two-sub-varieties : (*i*) made in clay and then baked on fire (pakva), and (*ii*) made in clay and left unbaked (apakva). The latter sub-variety is more usually prescribed, while the former is said to be employed in rituals connected with black magic and sorcery (ābhichārika).

Although called 'clay liṅga', it is not made out of pure clay; several other materials are mixed with clay, and the clay is also treated.

The procedure for making the clay liṅga has been given in several texts like *Kiraṇāgama* (3, 21), *Pūrva-kāraṇāngama* (10, 190), *Suprabheda* (33, 29), and *Ajitāgama* (4, 17). White, red, yellow, or black clay must be collected from the banks of a river or from the mountain-tops and after straining well, must be mixed with ghee, milk (from the red-coloured cow, kapila), curds, and triphala (three kinds of gooseberry or embelica), wheat flour, black-gram flour, the powdered bark of trees which exude milky juice, guggula, resin of sarja, pulp of some fruits, gum of the sāla-tree, and til-oil (different combinations are given in the texts). The collected clay is prescribed to be kneaded well preliminarily in 'pañcha-gavya' (the

five products of a cow; milk; curds, ghee, urine and dung), according to *Pūrva-kāraṇa.* And this text suggests among the articles to be mixed with clay a fragrant substance called kundurushka, juicy extraction from bilva tree, and the milky exudations from five trees (pañcha-kshīrī).

After mixing these articles with clay, the whole thing is left under water for a month or at least for a fortnight. Then the liṅga is made from this substance according to the desired proportions (uttama, madhyama or adhama measures). There is a regulation that the pedestal for the clay liṅga must also be in clay.

If the above is the procedure for unbaked clay liṅga (apakva-mṛt-liṅga), the making of the baked liṅga (pakva-liṅga) is much simpler : clay is collected from a sanctified spot, liṅga is made directly from the clay (without any of the articles mentioned above mixed with it) and burnt on slow fire.

According to *Nandi-purāṇa,* worship of the clay-liṅga (unbaked) is capable of fulfilling all desires, and of bestowing upon the worshipper long life, energy, progeny, wealth and happiness ('pārthivam liṅgam jñeyam sarvārtha-sādhakam').

Note IV

DIVYALIṄGA

Meaning "divine sign", divyaliṅga is an expression in southern Śaiva-siddhānta to refer to the primordial manifestation of the divine will (to create). The doctrine of five-fold emanations is basic to this image. From the thousandth part of Śiva (as the progenitor of all universe) evolved the feminine transcendental energy known as Parāśakti. And from the thousandth part thereof emanated the masculine counterpart thereof, Sadāśiva or Sādākhya. From the thousandth part of Parā-śakti evolved Ādi-śakti (primordial energy);, from the tenth part of whom came into being Amūrta-sādākhya (formless) or Īśāna. From the thousandth part of Ādī-śakti evolved Icchhā-śakti, Jñāna-śakti (cognition-energy), and from the latter Karma-sādākhya or Īśa.

Amūrta-sādākhya, the second evolute, manifested itself as a brilliant pillar, filling all space with light like a million suns arisen at once. This pillar is called "mūlastaṁbha", because everything in the universe initially rose out of it and will at the end dissolve into it (hence called 'liṅga', līyate asmin iti). This pillar of light is referred to as 'divyaliṅga'; but it is without a concrete from (hence called 'amūrta)'. Similarly the third evolute, Mūrta-sādākhya, also appeared as a 'divya-liṅga' but resembling a blazing fire with flames alround it. On top of this liṅga was an anthropomorphic representation of Śiva with a charming countenance, which is three-eyed, and body which is four-armed (carrying in the two upper hands axe and deer, the two normal hands assuming the gesture of abhaya (or protection) and varada (or boon-bestowal). Hence this is called 'mūrta' *viz.,* with a concrete form.

The fourth evolute, Kaṛtṛ sādākhya, also appeared as a divyaliṅga, but it was of immense size and perfectly translucent. On top of this pillar of light was the form of śiva with four faces, eight arms and twelve eyes. The hands on the right side carry spear (śūla), axe (paraśu), sword (khaḍga) and the gesture of protection (abhaya), while those on the left carry noose (pāśa), serpent (sarpa), bell (ghaṇṭā) and the gesture of boon-bestowal (varada).

The final evolute, Karma-sādākhya, manifested itself as a liṅga on a pedestal (pīṭha), providing the proto-type for all the liṅga-presentations now in vogue.

The three eyes in the iconic representation of Śiva represent the three primordial energies : icchhā-śakti, jñāna-śakti and kriyā-śakti.

Note V

BĀṆA-LIṄGA

The natural (or 'self-manifest', svayaṁ-bhū) liṅgas, which are crystals or quartz, found in sacred rivers like Narmadā are considered most worship-worthy, especially those that are four aṅgulas in height (*cf. Meru-tantra,* chap. 9). But not all stoneṣ found in the river Narmadā are bāṇa-liṅgas. Texts like *Sūta-saṁhitā* and authors like Hemādri have provided several marks (lakshaṇas) of a genuine bāṇa-liṅga.

The legend recounted in *Yoga-sāra* (ch. 5) describes the bāṇa-liṅgas as self-manifest aspects of Śiva flowing down the heights of Kailāsa mountain into the river Narmadā, at the request of the asura chieftain Bāṇa, who was a great devotee of Śiva ('svayam samasravate girito narmadā-jale'). Being self-manifest, they always involve the presence of Śiva, and do not need ritualistic sacraments like 'āvāhana' and 'pratishṭhā'.

The bāṇa-liṅga occurs in many shapes, sizes and colours, and has different names. The Āgneya-liṅga will be rosy-coloured and warm to touch; the Yāmya-liṅga is shaped like a cudgel or like the tongue; the Naiṛrta-liṅga looks like a sword; the Vāruṇa-liṅga is round in shape; the Vāyu-liṅga is smoky-complexioned and looks like the flag-post; the Kaubera-liṅga has the appearance of a mace; the Raudra-liṅga resembles a bone piece; and the Vaishṇava-liṅga has variegated colours.

Hemādri enumerates nine varieties of bāṇa-liṅga :

(1) Syayam-bhū (honey-coloured, with two dark rings); (2) Mṛtyuñjaya (variegated colours, with marks resembling spear and coils of matted hair); (3) Nīla-kaṇṭha (elongated and white-coloured with a black spot); (4) Tri-lochana (white-coloured with three eye-like marks); (5) Kālāgni-rudra (lustrous and dark, stout and having matted-hair-like marks); (6) Tripurāri (honey-coloured, with white marks resembling the sacrificial chord across and lotus at the base); (7) Īśāna (clear-crystal with the top tawny-brown, and marks of a trident; (8) Ardha-nārīśvara (white-coloured on one side and red coloured on the other); and (9) Mahā-kāla (slightly red in hue, shining, stout and longish in shape).

The best among the bāṇa-liṅgas for worship are said to be those which are honey-coloured, white, blue or emerald-hued; and which are shaped like a ripe jambu-fruit, or like a swan's egg. The bāṇa-liṅga is prescribed to be placed on a pedestal (vedikā) of gold, silver, copper, crystal or stone while worshipping.

There are defects which render the bāṇa-liṅga unfit for worship; like being rough to touch or sharp-edged, being broken, standing on one side the top-portion being injured, very stout or very thin. And some varieties are prescribed to be avoided by householders. Those which are light or reddish or stout are said to bring misery to the worshippers if they are householders.

Different varieties of bāṇa-liṅga are said to confer several benefits on the worshippers.

Bāṇa-liṅgas, obtained from the river Narmadā and other sacred rivers, are especially sacred. An account of these liṅgas is given in *Tantra-sāra*.

बाणः शिवः शक्तिरमुष्यपाणिः तल्लिंगमाहुः खलु बाणलिंगम्।
शिवार्पितन्तस्य समर्चनेन बलीन्द्रपुत्रोऽजनि बाणनामा॥१॥

कोट्यस्तिस्त्रः श्रीगिरौ लिंगशैलं काळीगर्ते नर्मदे बाणलिंगम्।
एकाकोटिश्चामरेशे महेन्द्रें कन्यातीर्थारण्य नेपाळकेषु॥२॥

पर्यायात्तुलया धतं यदि महा साम्यं नयत्येव यत्।
क्षिप्तं वारि तदेव सत्यमपि यत् तद्बाणलिंगं विदुः॥३॥

तुंगुं तस्य शिरः पदं कृशमतो तद्बा स्पृशेदर्चिता।
कन्या पंचवयास्तदेव हि मुखं नैवास्य लक्ष्मोज्झतिः॥४॥

उत्पत्तिं बाणलिंगानां लक्षणं च ततः श्रृणु।
नर्मदादेविकोत्थानि गंगायमुनयोस्तथा॥५॥

सन्ति पुण्यनदीनां च बाणलिंगानि षण्मुख।
बाणःसदा शिवो ज्ञेयो बाणो बाणांधकासुरः॥६॥

बाणं जलमिति तस्मात् बाणमिहोच्यते।
उत्तमं बुदबुदाकारं मध्यमं चाण्डकाकृतिः॥७॥

अधमं वृषभस्कन्धं इत्येतत् लिंगलक्षणम्।
पक्वजंबूफलाकारं महिषाक्षिसमप्रभम्॥८॥

कपिलानेत्रसदृशं बाणलिंगस्य लक्षणम्।
स्थूलं शिरः कृशं पादं उन्नतं तु मुखं भवेत्॥९॥

Bāṇa-liṅgas must be worshipped on pedestals, the dimensions of which are given below :

लिंगनाहसमपीठविस्तरं विस्तृतस्य शरवेदतुंगकम्।
विस्तृतार्धसमगोमुखान्तकं गोमुखोन्तसमखंडनाहकम्॥१०॥

Some bāṇa-liṅgas, however, are to be avoided for they are ill-suited for worship :

लिंगाधिक्यं भवेन्मृत्युः शक्त्याधिकं धनक्षयम्।
लिंगपीठसमं कुर्यात् भोगमोक्षफलप्रदम्॥११॥

कळकं क्षयरोगं च काकपादं शिरोहतम्।
रेखा खड्गहतं चैव बिन्दुः प्रीतिविनाशनम्॥१२॥

कर्कशे बाणलिंगे तु पुत्रदारक्षयो भवेत्।
शिरशि स्फुटिते बाणे व्याधिर्मरणमेव च॥१३॥

Bāṇa-liṅgas are distinguished by having been worshipped by several divinities; the liṅgas bear the appropriate marks on them, which will facilitate their identification. The following verses have been extracted from *Rauravāgama* :

स्थूलं शिरः कृशं मूलं उन्नतं तु मुख भवेत्।
इन्द्रादिपूजितान्यत्र तच्छिह्नैः चिह्नितानि तु॥१०॥

आपीतानि षडश्राणि वज्रांगानि विशेषतः।
इन्द्रलिंगानि तान्यस्यास्साम्राज्यान्यप्रदानि तु॥२॥

हसितं हिमकीलालमुष्णस्पर्शात् करोधत्यलम्।
आग्नेयं अग्निसंकाशं अथवा शक्तिलांछितम्॥३॥

इद्रलिंगं वरं स्थाप्यं तेजसोऽधिपतिर्भवेत्।
दंडाकारमयं याम्यं अथवा रसनाकृतिः॥४॥

यदसंगं मुहूर्तेन निर्णीतं जायते तदा।
वारुणं वर्तुळाकारं पीठांगं वातिवर्चसम्॥५॥

वृद्धि संस्था दुस्वजत्वमापो यान्त्यप्सु मध्यगे।
कृष्णधूमं तु वायव्यं सूधमध्वजभूषणम्॥६॥

मस्तके स्थापितं तस्य स तु चेन्निहितं तु वा।
निर्वातेऽपि चलस्यात्र शत्रोरुच्चाटने मतम्॥७॥

गदाकारं मध्यगुरु कौबेरं सस्यमध्यगम्।
दिनं वाप्यथवा रात्रिं सस्यानां वृद्धिवर्द्धनम्॥८॥

त्र्यश्रं शूलांकितं रौद्रं हिमकुन्देन्दुवर्चसम्।
चतुर्वर्णमयं वापि वृषभं जायतेऽग्रतः॥९॥

वैष्णवं शंखचक्रांगं गदाब्जादि विभूषितम्।
श्रीवत्सकौस्तुभाक्रान्तं कोलं सिंहाननाकृतिम्॥१०॥

वैनतेयसमांगं यत् श्रीभूदेवीसमांकितं।
वैष्णवं नाम तत् प्रोक्तं सर्वैश्वर्यफलप्रदम्॥११॥

पद्मपत्रसवर्णं तु पद्मांकं वा कमंडलुम्।
दंडाक्षसूत्रर्णं वा ब्रह्मणो ज्ञप्तिदं मतम्॥११॥

The same text provides the variety of bāṇa-liṅga that may be worshipped for fulfilling a particular aspiration of the devotee :

अर्च्यं स्यात् कपिलं लिङ्गं मुनीनां मोक्षकांक्षिणां।
लघुर्वा कपिलं लिङ्गं गृही नैवार्चयेत् क्वचित्॥१॥

तीक्ष्णांगवक्रशीर्षं च त्र्यश्रं लिङ्गं च वर्जयेत्।
अतिस्थूलं अतिकृशं स्वप्तं श्वभ्रं घनांकितम्॥२॥

गृही विवर्जयेत्तादृक् तत् मुमुक्षोर्यतेर्हितम्।
पूजितव्यं गृहस्थेन वर्णेन भ्रमरोपमम्।
बाणलिङ्गं यदा चास्ते तदा सौषुम्नकं वहेत्॥३॥

The superiority of bāṇa-liṅgas is established in the following verses taken from *Kālottarāgama,* which grade the liṅgas from an earthern one unburnt to the bāṇa-liṅga.

मृण्मयं द्विविधं कार्यं पक्वं चापक्वमेव च।
अपक्वात् पक्व जे पुण्यं ज्ञेयं दशगुणं ततः॥१॥

दारुजाच्छैलजं पुण्यं ज्ञेयं दशगुणं स्मृतम्
तस्माच्छतगुणं लोहे लोहाद्रत्नमनन्तरम्॥२॥

रत्नान्मणिमये लिंगे फलं लक्षगुणं भवेत्।
संस्मृतं बाणलिंगं तु रत्नात् कोटिगुणं भवेत्॥३॥

सालग्रामसहस्त्रेभ्यः शिवनाभस्य एकतः।
शिवनाभसहस्त्रं स्यात् स्फटिकमेतदेव च।
स्फटिकाद् द्वादशं लक्षं बाणमेकेन पूजयेत्॥४॥

Another text, *Jñāna-ratnāvalī,* mentions how a bāṇa-liṅga may be recognized as suitable for worship. Without this examination, the worship may cause misery.

त्रिपंचसप्तवारं वा तुलासाम्यं न जायते।
तदा बाणं समाख्यातं शेषं पाषाणसंभवम्॥९॥

नद्यां वा प्रक्षिपेत् भूयो यदा तदुपलभ्यते।
तदा बाणं समाख्यातमन्यथा क्लेशदायकम्॥२॥

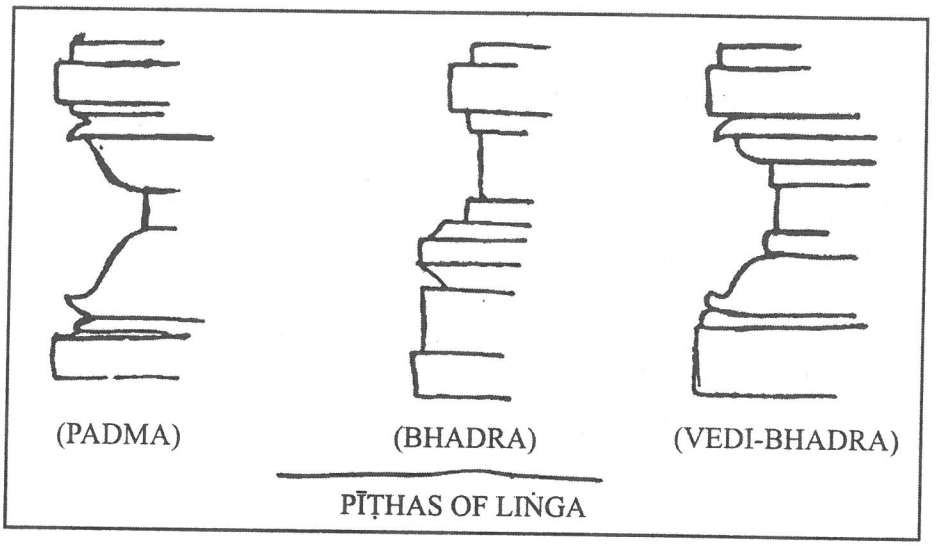
The merits of worshipping rasa-liṅga (or the liṅga fashioned out of mercury) are mentioned below. The rasa-liṅga is said to be million times superior to the bāṇa-liṅga. Rasa-liṅga is worshipped for siddhis.

रमलिंगं ततो बाणात् फलं कोटिगुणं स्मृतम्।
सिद्दये रमलिंगे तु अणिमाद्याः सुसंस्थिाः॥१॥

रसलिंगार्चने मुक्तिः स्याद्वै शिवसंपदा।
तस्माद्रसमयं लिंगं पूजयेत्तु प्रयत्नतः॥२॥

रसलिंगे तु वै पूज्यस्सर्वपापक्षयो भवेत्।
दर्शनाद्दुरितं हन्ति नमस्कारेण दुर्ग्रहान्॥३॥

सर्वान् कामनवाप्नोति रसलिंगस्य पूजनात्।
तस्मात् प्रयत्नतः पूज्यं रसलिंगं शिखिध्वज॥४॥


(PADMA)
(BHADRA)
(VEDI-BHADRA)
PĪṬHAS OF LIṄGA

Chapter 5

ICONIC FORMS

(1) ASHṬA-MŪRTI

The eight forms of Śiva comprehend the entire universe : (1) Śarva (representing earth element), (2) Bhava (water), (3) Rudra (fire), (4) Ugra (air), (5) Bhīma (ākāśa), (6) Paśupati (the individual soul, jīvātmā), (7) Īśāna (sun and (8) Mahādeva (moon). The background idea is that Śiva himself has assumed these forms, and in him all things endure as beads in the thread ('tasmin vyāpya sthitam viśvam sūtre maṇigaṇā iva'). The individual soul is the devotee (yajamāna); the sun and the moon are visible divinities (pratyaksha-devata); the others are elements which constitute the basic structure of the universe.

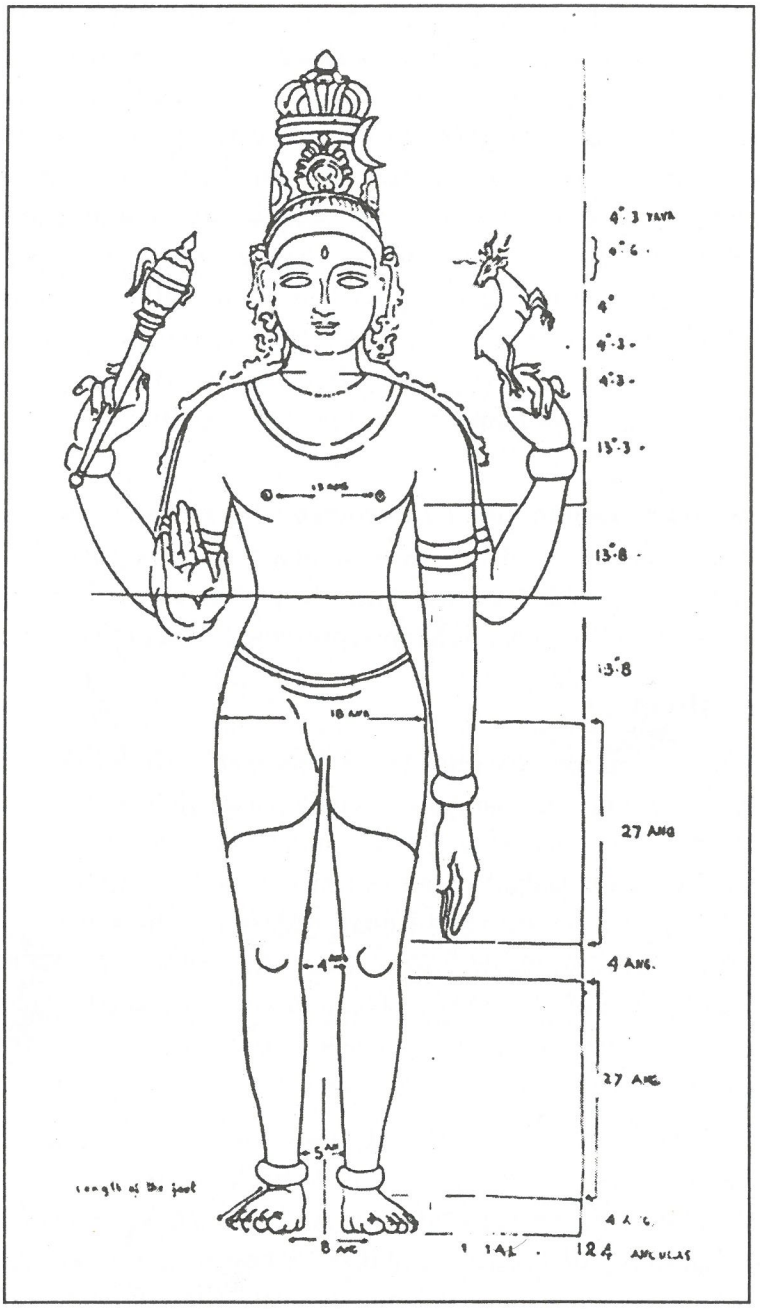
Each of these forms is assigned a spouse (śakti) and offspring:

1. Ushā and śukra respectively for Bhava;
2. Sukeśi and Aṅgāraka for Śarva;
3. Śivā and Hanumān for Īśāna;
4. Svāhā and Skanda for Paśupati;
5. Dik and Svarga for Bhīma;
6. Dīkshā and Santāna for Ugra;
7. Rohiṇi and Budha for Mahādev; and
8. Suvarchalā and Śani for Rudra.

It can be seen that among the offsprings, four are planets (Śukra, Aṅgāraka, Budha and Śani), and two are well-known gods in their own right (Hanumān and Skanda). The spouses are so many forms of Ādi-Śakti.

In India, the eight forms are said to be represented and celebrated in distinct shrines. Sūrya is the visible god. Chandra is celebrated in Somnāth (Saurāshṭra) and Chandranāth (Bengal). The individual soul (Yajamāna) in Paśupatināth (Nepal), where Śiva is represented not in the liṅga form but iconic human form above the loins; Śarva (kshiti-liṅga) in Ekāmranātha

(Śiva-Kāñchi); Bhava (ap-liṅga) in Jaṁbukeśvara (Tiruchirapally); Rudra (tejoliṅga) in Aruṇāchala (Tiruvaṇṇāmalai); Ugra (vāyu-liṅga) in Chindaṁbaram (Tamiḷ Nādu). They are all in the aniconic liṅga form.



Sthānaka Uttama-Daśa-Tāla

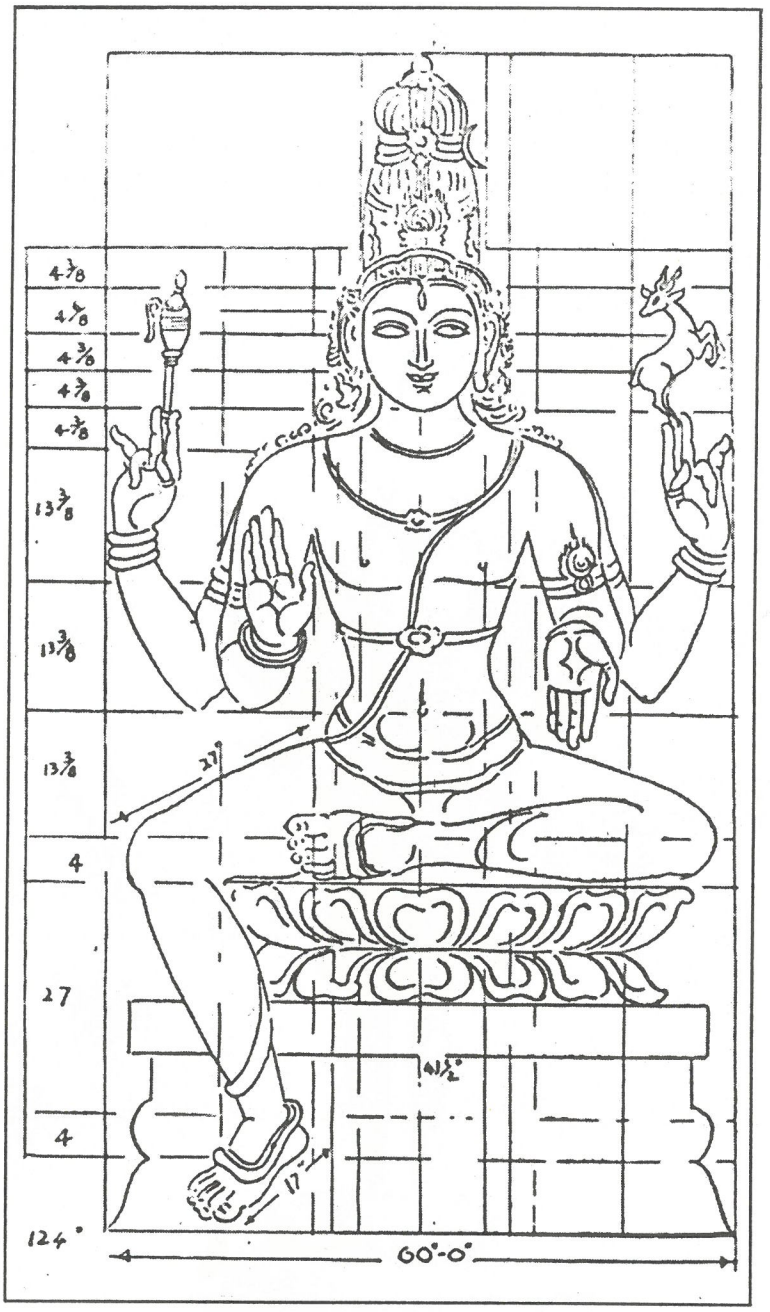
Also called 'mūrtyashṭaka' iconographical details are given in texts, like *Vishṇu-dharmottara, Pūrva-kāraṇāgama* and *Aṁśumadbheda.* All the eight forms alike must bear the characteristic features of Śiva, like three eyes (triṇetra), braids of hair done up like a crown (jaṭā-mukuṭa), the crescent moon on the head (chandra-śekhara), draped in silken garments (kshauma-vastra) and having four hands. They carry the gesture of protection (abhaya) and the gesture of boon-bestowal (varada) in the two front hands. The two hands at the back normally carry the terrible weapon called khaṭvāṅga (bone of the fore-arm capped with a skull), and trident (triśūla). But the form Śarva is made to carry sword (Khaḍga) and shield (kheṭa) in the hands at the back, and Bhīma spear (śūla) and lasso (pāśa). Paśupati, Mahādeva and Śarva look alike; Bhava appears to be the pacific (śānta) counterpart of Bhīma who is fierce (ugra). Bhīma has an angry look, deep red complexion and his mouth bears terrible fangs (*Aṁśumad bheda*).

The account given in *Pūrva-kāraṇāgama* distinguishes the eight forms by their body-colours : white, black, red, dark blue, pale pink, dark-brown (colour of musk or kastūri), coral red and deep blue respectively. However, these eight forms of Śiva are seldom represented in sculpture or painting.

Sadāśiva-Mūrti

In Śaiva-siddhānta, from the five Śaktis (parā, ādi, icchhā, jñāna and kriyā, corresponding with śāntyatīta, śānta, vidyā, pratishṭhā and nivṛtti-kalās) manifest five Sadāśiva-tattvas (śiva-sādākhya, amūrta-sādākhya, mūrta-sādākhya, kartṛ-sādākhya and Karma-sādākhya, corresponding with Sadāśiva, Īśa, Bramhā, Īśvara and Īśāna). Sadāśiva is the supreme godhead but absolutely formless, all-pervading, extremely subtle and incomprehensible. As the source of the entire universe, he is both sakala and nishkala (aspected and unaspected), and this is known as Sadāśiva-mūrti, as distinguished from Śiva who is only sakala.

According to *Uttara-kāmika* (paṭala 43), he is to be shown as white-complexioned, five-faced, and ten-armed. Each of the five heads has a crown of matted hair, brown in colour. And the hands carry śakti, spear, khaṭvāṅga, gestures of protection and boon-bestowal (right side), noose, snake, hand-drum, blue lotus and pomegranate fruit (bījapūra) (left). He sits in a bound lotus posture (baddha-padmāsanam).



Āsīna Uttama-Daśa-Tāla

Alternately, Sadāśiva may be visualized as having a single face but with three eyes (representing the three powers : icchhā, jñāna and kriyā), and adorned by crescent moon on the head (representing jñāna). His consort in this form is Manonmanī.

One of the dhyāna-ślokas, which provides him with five faces and ten arms, makes him seated upon a white lotus (śveta-kamalāsana).

Another dhyāna-śloka, describes him as four-armed and pacific in aspect (saumya). He carries in both of his normal hands a pot filled with nectar (pūrṇāmṛta-kuṁbha), and in two other hands another pot and rosary.

Sadyojatā



Chandraśekhara

One of the five aspects of Śiva (pañcha-brahma), represented as his five faces, Sadyojāta is also an iconic form. *Kāraṇāgama* describes this form as white in colour (like the jasmine flower, moon or conch), four-faced (chatur-vaktra), with three eyes in each face, and four-armed, carrying in the hands book (veda), rosary, and gestures of protection and boon-bestowal.

Rūpa-maṇḍana, however, describes him as having a single face, calm in aspect (saumya-mukha), and two hands, showing the gestures of protection and boon-bestowal. Clad in white garments, he wears garlands of white-coloured flowers. His crest is adorned by crescent moon, and his matted hair is in the 'jaṭā-bhāra' shape.

Maheśa-Mūrti

The concept of Maheśa-mūrti is derived from the Śaiva-siddhānta doctrine of emanations from Śiva (śiva-sṛshṭi) and emanations from Śakti (śakti-sṛshṭi). Śaiva-siddhānta recognizes reality (tattva) as three-fold :



Maheśa-Mūrti
(Stone, from Kāveripākkam)

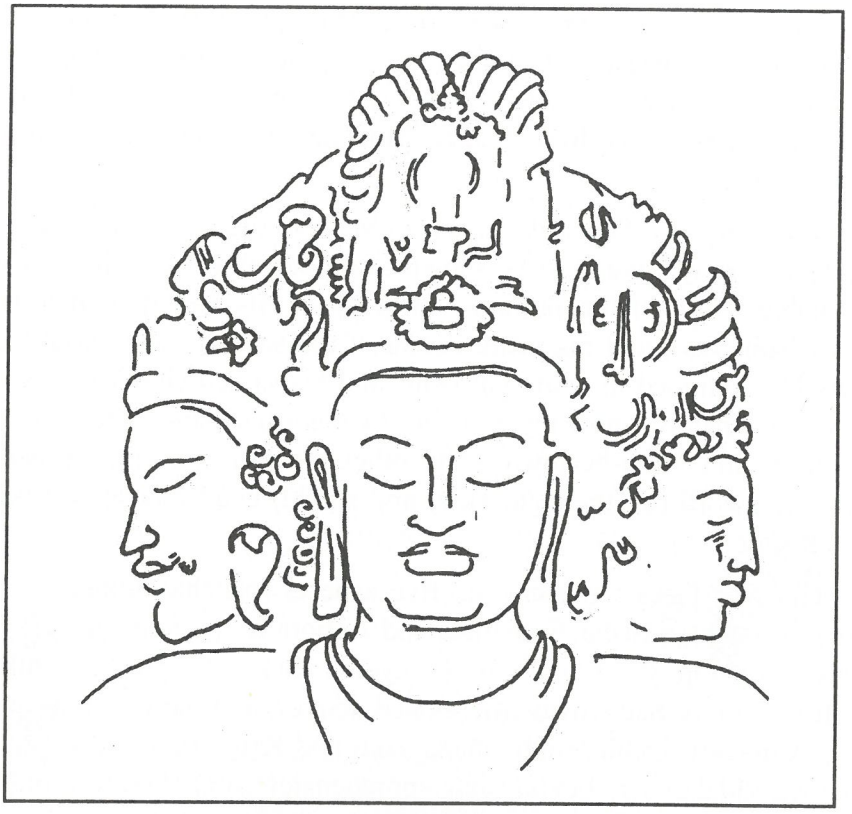
(1) Śiva the supreme tattva, devoid of form (nishkala) and extremely subtle (sūkshma) (one tattva); (2) Sadā-śiva, the reality which is partly formed and partly devoid of form (sakala-nishkala), and both subtle and gross (sūkshma-sthūla) (five tattvas); and (3) Maheśa, with form (sakala), and gross (sthūla) (twenty-five tattvas). The three aspects of reality are

also termed tattva (really real), prabhava (emanations thereof) and mūrti (iconic representations), altogether making thirty-one categories (also called tattvas).

I. Śiva, for the sake of creating the basic principles of the world (sṛshṭyartham sarvatattvānām) and for helping the aspirants for spiritual welfare (yoginām upakārāya) assumes out of his free will, forms (kalā, which word literally means limbs or parts, but means 'body in an extended sense.) From one-thousandth part of Śiva (sahasrāṁśena) emerges the transcendental energy, Parā-śakti (characterized as śāntyatīta-kalā). From one-thousandth part of Parā-śakti comes forth the primordial energy, Ādi-śakti, (characterized by śānti-kalā). Likewise from Ādi-śakti emerges the energy of intention, Icchhā-śakti (vidyā-kalā); from Icchā-śakti the energy of cognition, Jñāna-śakti (pratishṭhā-kalā); and finally from Jñāna-śakti the energy of action, Kriyā-śakti (nivṛtti-kalā). Thus five distinct energies take shape from Śiva. This is known as Śiva-sṛshṭi.

II. Subsequent stage of creation is known as Śakti-sṛshṭi, and here the second aspect of reality (sadāśiva-tattva) becomes relevant. From one-tenth part of each of five energies flash forth a sādākhya: Śiva-sādākhya (Īśa) from Parāśakti, Amūrta-sādākhya (Īśāna) from Ādi-śakti, Mūrta-sādākhya (Brahma) from Icchhā-śakti, Kartṛ-sādākhya (Īśvara) from Jñāna-śakti, and Karma-sādākhya (Īśāna) from Kriyā-śakti. They correspond with the five faces of Śiva, in accordance with the directions : Vāma-deva (North), Tatpurusha (East), Sadyojātas (West), Aghora (South) and Sadā- śiva (top). Each of them is called a Sadāśiva aspect ('pañcha- mūrti-mayam devam pañcha-tattvātmakam bhavet').

III. From one-thousandth part of the presiding aspect of the last sādākhya (Karmeśa), emerges Maheśa-mūrti, ('karmeśasya sahasraṁśān maheśasya samudbhavah'), a deity with definite form, who is directly responsible for the creation, maintenance and dissolution of the world, and who reveals himself to devotees in different 'sportive' forms (līlā-mūrti) in a variety of postures (seated, standing, dancing and riding) and in violent or tranquil moods. All these iconic forms of Śiva are direct emanations from the Maheśa-mūrti, the third aspect of reality (tattva).



Maheśa-Mūrti
(from Elephanta cave-shrine)

Maheśa is iconographically visualized as having a single face, which is three-eyed, wearing his matted hair in the form of a crown (jaṭā-mukuṭa), and with four hands, carrying in the extra hands deer (mṛga) and axe (paraśu), the normal hands assuming the gestures of protection and boon-bestowal. He is also represented as having three faces, corresponding to the three aspects of reality, *viz.*, Śiva, Sadāśiva and Maheśa, and representing the three divinities that emerge from Maheśa-mūrti to create (Brahmā), preserve (Vishṇu) and withdraw (Rudra) the world.

The siddhānta explains that from one thousandth part of Maheśa, Rudra takes shape; and from one out of a crore of parts of Rudra Vishṇu is formed, and from one out of a crore of parts of Vishṇu Brahmā takes shape. These are the divinities that are responsible for creation, preservation and dissolution of the world; Brahmā is the creator, Vishṇu the preserver and Rudra the destroyer ('maheśam sa-kalam vidyāt sṛshṭi-sthiti-layā-mayam').

Other deities also take shape from Maheśa-mūrti. The sun (Sūrya), the moon (Chandra) and the fire (Agni) come out of the three eyes of Maheśa. From Maheśa's nostrils the wind (Vāyu) gets formed, from the mouth the deity of wisdom (Jñāna), from the neck Ganeśa, and from the chest Skanda.

According to *Suprabhedāgama*. Maheśa-mūrti as the completely manifest form of Śiva is to be shown as having five faces, four of which are visible. Each of the faces is three-eyed. His complexion is that of crystal (sphaṭika), and his lustre is that of the sun; but he is cool like the moon. He is draped in white garments and his sacred chord also is white. He has ten hands, showing with his two normal hands the gestures of protection and boon-bestowal. The other eight hands carry spear, axe, vajra and sword (on the right side) and shield, goad, noose and bell (on the left side).

The five faces represent the five aspects (pañcha-mukha) of Śiva : Vāma-deva, Tatpurusha, Sadyojāta and Aghora in the four directions, and Sadāśiva on top; the five kalās (Śāntyatīta, Śānti, Vidyā, Pratishṭhā and Nivṛtti); the five Sādākhyas (mentioned above); and the five Śaktis (Parā-śakti, Ādi-śakti, Icchhā-śakti, Jñāna-śakti and Kriyā-śakti, Śāntyatīta-kalā and Śiva-sādākhya is beyond our apprehension; and therefore only four faces are shown, each facing a direction. In relief sculptures and paintings, the face behind the one that is in front of us also becomes invisible. Thus it is usual for Maheśa-mūrti images to be seen as three-faced (as in the well-known and so-called Trimūrti image in the Elephanta caves).

The assumption of Maheśa-form is also meant to give expression to the five phenomenological functions known collectively as pañcha-kṛtya: creation (sṛshṭi), preservation (sthiti) and dissolution (saṁhāra) of the world, obscuration of the real (tirodhāna) and grace for the devotee (anugraha).

Maheśa is said to have twenty-five 'sportive forms' (līlā-mūrti) ('pañcha-vimśati-bhedais tu tan mūrtir-vividhā bhavet') and the number is obtained by five sets of five details : five śaktis, five sadāśivas, five sādākhyas, five mukhas and five kṛtyās. The list of twenty- five sportive forms given in *Rauravāgama* (927th paṭala) is as follows :

1. Soma-dhāri (Chandra-śekhara)
2. Umayā-saha (Umā-sahita)
3. Vṛshārūḍha (Vṛshabhavāhana)

4. Nṛtta-rūpaka (Naṭarāja)
5. Vaivāhita-mūrti (Kalyāṇa-sundara)
6. Pāśupata
7. Gaṅgādhara
8. Tripurāntaka (Tripurāri)
9. Gaurī-saṁvāda
10. Gauryanugraha
11. Umayāliṅgita (Āliṅgana)
12. Guhomā-sahita (Somāskanda)
13. Umārādhya
14. Sukhāsīna (sukhāsana)
15. Kaṅkāla
16. Keśavārdha (Śaṅkara-nārāyaṇa, Harihara)
17. Kirāta
18. Ardha-nārīśvara
19. Chakra-prasāda (Chakra-dāna)
20. Vighna-prasādaka
21. Eka-pāda
22. Dakshiṇā-mūrti
23. Bhikshāṭana
24. Kāla-hā (kālāri)
25. Liṅgodbhava

The list given by T.A. Gopinatha Rao (in his *Elements of Hindu Iconography,* Vol. II, part 2, pages 369-370, source not indicated) omits items 6 to 11, and 13 from the above list and substitutes the following :

Kāma-dahana

Jālandhara-Vadha

Gajāri (Gajāsura-saṁhāra)

Vīra-bhadra

Chandeśānugraha, and

Vishāpaharaṇa

Maheśvara

Name of Śiva, iconically represented. He is shown as riding a bull (vṛsha-vāhana), fair-complexioned (sita-varṇa), wearing matted hair as crown (jaṭā-makuṭā) in which crescent moon is stuck (śaśāṅka-śekhara), and four armed, carrying usually axe (paraśu) or hammer (taṅka) and deer (mṛga) in the two upper hands, the normal hands assuming the gesture of protection and boon-bestowal. Alternately, he carries trident, hand-drum, skull-cup and serpent in the hands. Serpents constitute his ornaments (nāgābharaṇa). He is three-eyed (tri-nayana), the third eye being on the forehead (phālāksha).

He is often accompanied by Pārvatī, his consort, and sometimes also with his sons Gaṇeśa and Skanda. He may be shown with his attendants Nandi, Chaṇḍikeśvara and Bhṛṅgi.



Vṛshabhārūḍha
(stone, Bṛgadīśvara temple, Tañjavūr)

Mahākāla

Name of the Śiva-liṅga at Ujjayinī, it is one of the twelve jyotirliṅgas. Śiva is called Mahākāla because he brings about all beings ('kalanāt sarvabhūtānām mahā-kālah prakīrtitah').



Mahākāla
(after a Tibetan drawing)

But Mahākāla is more frequently the offspring of Śiva, who also became the leader of Śiva's troops (pramatha-gaṅa). *Kālikā-purāṇa* (Chap. 45) gives the following account of his origin. Once Śiva's semen was being dropped into Agni, and two tiny drops thereof slipped and fell upon the slopes of the mountain : two babes were thus born. One of them was dark blue like the bee (bhṛṅga) and Brahmā named him Bhṛṅgī. The other was very dark like collyrium; he was therefore named Mahākāla. Śiva and Pārvatī reared them up, and they were in due course made leaders of the troops of Śiva.

The same text narrates another episode (chaps. 46–49); the two boys were caught looking at their mother while she was nude and were cursed to be born on earth with faces of monkeys ('śākha-mṛga-mukhau bhuvi'). Bhṛṅgi was born as a vampire or fiend (vetāla) and Mahākāla as a terrible spirit (bhairava).



Mahākāla
(after on icon in Indian Museum, Calcutta)

Mahākāla is worshipped in tāntrik rites, especially those relating to killing (māraṇa). *Tantrasāra* describes him as Mahā-kāla-bhairava, whose body-colour is ashy grey (dhūmra-varṇaka). He is represented as two-armed, carrying cudgel (daṅḍa) and magical spear known as khaṭvāṅga. He is terrifying in appearance (ugra), his face being especially so (bhīma-mukha), with fangs coming out of his mouth. He is fat and short in stature (tundila), and a tiger's skin covers his loins (vyāghra-charmāvṛta-kaṭi). He is three-eyed, and his tawny hair sticks out above his head (ūrddhva-keśa). He is decorated with a garland of severed heads (muṇḍa-mālā-vibhūshita).

His mantra seeks to eliminate all obstacles ('Mahā-kāla-bhairava, sarva-vighnām nāśaya hrīṁ śrīṁ phaṭ svāhā').

Kumārī-kalpa prescribes that he must be shown to the right of the goddess Kāli.

Mahākāla also figures in the Vajrayāna pantheon, and is popular in Nepal, Tibet and China. His icons are frequently to be found in shrines

and monasteries in these countries, and his worship was once wide-spread. There are many sādhanās in the name of this deity.

He is called Mahākāla-bhaṭṭāraka, and is dark-complexioned, and terrifying in appearance with tusk-like protrutions from his mouth (daṁshṭ rā-bhīma-bhayānka). Blood drips from his mouth (sravad-rudhira-mukha). His crown consists of five gaping skulls (pañcha-kapāla), and his hair is tawny in colour, standing (ūrdhva-piṇgala-keśa). He has three eyes, and his chest is adorned with a garland of severed heads (muṇḍa-mālā). Serpents are his ornaments (bhujañgābharaṇa); his sacred chord also is a serpent. He is dwarf-like in appearance (kharva).

There are four principal varieties of icons of Mahākāla : (1) two-armed, carrying chopper (kartrī) in his right hand and bowl filled with blood (kapāla) in his left; (2) four armed, carrying, in addition to the above, sword and khaṭvāṅga in the two extra hands; (3) six-armed, carrying chopper, rosary (akshamāla) and hand-drum (ḍamaru) in the three hands on the right side, and bowl filled with blood, spear (śūla) and diamond-noose (vajra-pāśa) in the three hands on the left side.

The fourth variety is breath-taking. It shows Mahākāla as having eight faces, twenty-four eyes, sixteen arms and four legs. He is in the yuganaddha (yab-yum) posture, embracing his consort, Prajñā, with two of his sixteen arms. He holds up with two of his other hands an elephant's hide. The remaining twelve hands carrying chopper, diamond (vajra), club (mudgara), trident (triśūla), sword (khaḍga), and fierce cudgel (yama-daṇḍa) on the right side, and bowl filled with blood, bell (ghaṇṭā), goad (aṅkuśa), white flywhisk (śveta-chāmara), handdrum (ḍamaru) and human head (nara-śira). He is seen trampling upon vajra-bhairava as a corpse (preta).

He is exceedingly awesome (mahā-raudra) and dark-complexioned. He is described as 'frightening even fear' (bhayasyāpi bhayaṁkaram'). His loud laughter makes the sounds 'hā-hā', 'hī-hī', 'hē-hē'. Five dhyāni-buddhas adorn his crown. He is surrounded in different directions by six goddesses : Mahā-māyā (East), Kārikā (South-East), Yama-dūtī (South), Charchikā (South-west), Kāla-dūtī (West), and Chaṅḍeśvarī (North-west).

In *Lalitopākhyāna*, he is described as jet black in colour (ghana-śyāma), and embraced by Kāli) Kālyāliṅgita-kañchuka) and his eyes are red with intoxication (madāruṇa-vilochana). He is seated upon a throne, and eats up the entire world in a cup and drinks the maddening juice of the universe ('brahmāṇḍa-chashake pūrṇam piban viśva-rasāsavam').

Mahābhārata (sabhā-parva, 10, 34) mentions Mahākāla as an attendent (pārshada) in Śiva's assembly, and also in the court of Kubera.

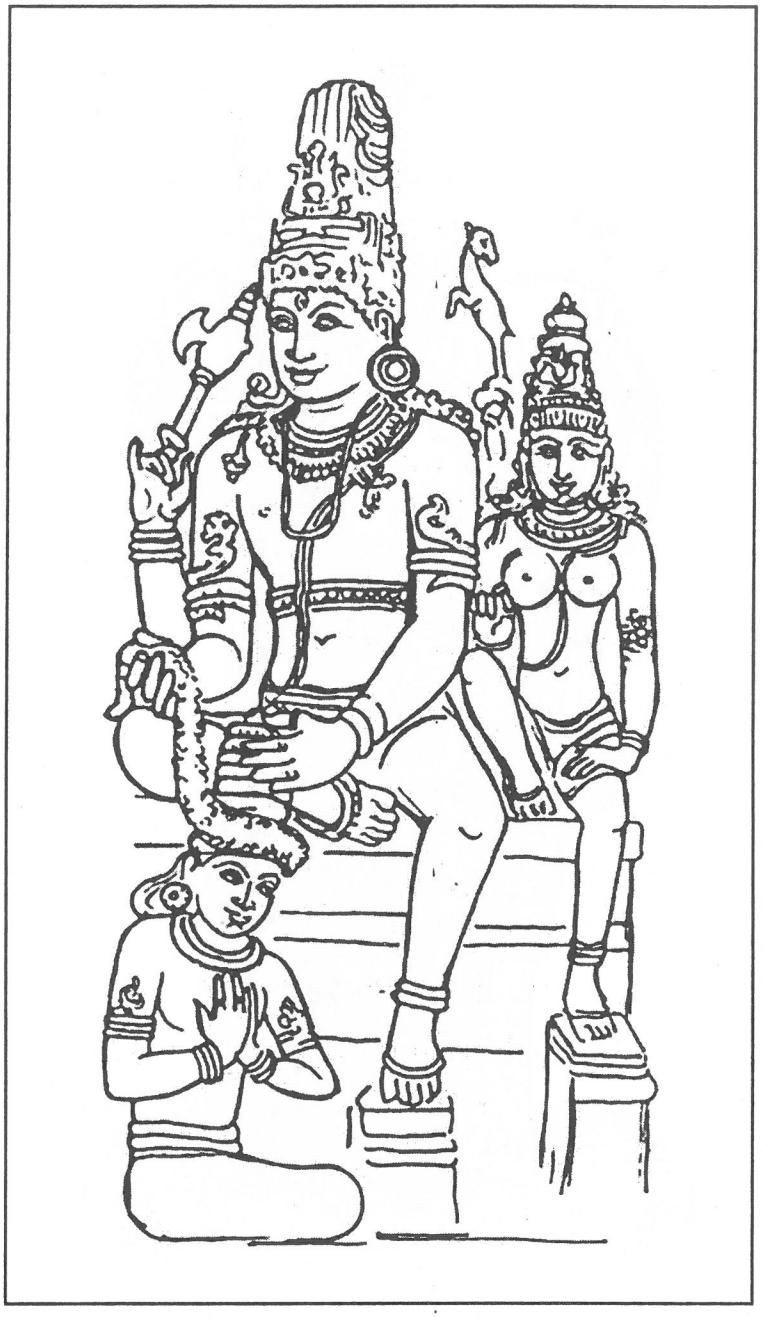
Lilā-Mūrti

The sportive forms which Śiva assumed on various occasions are generally known as 'līlā-mūrtis'. Major shrines of the Śaivite division have iconographic representations of these forms, kept in niches in one of the enclosures, the sanctum, however, containing only the aniconic liṅga. These forms do not receive ceremonial worship, nor are they meant to. They are decorative in intent; and more significantly they illustrate the purāṇic accounts of Śiva's glory.

According to *Śiva-siddhānta*, the sportive forms of Śiva are emanations from the Maheśa-tattava (as told earlier), which in turn is an expression of 'Karma-sāda'. These forms are all 'sakala', having identifiable forms and associated symbolisms. They illustrate Śiva's role in creation, preservation and dissolution of the universe. And in all these forms, Śiva is seen as having a human figure, having one head, three eyes, four or more arms, and wearing his matted hair done up as a crown. The weapons held in the hands, the postures assumed and the actions shown vary.

Some forms are seated, some standing and some moving about. *Śaivāgama-sāra* classifies these forms into those which illustrate creation (sṛshṭi-mūrti), preservation (sthiti-mūrti), obscuration (tirodhāna-mūrti) and bestowal of grace (anugraha-mūrti). Another classification is according to the action shown : bestowal of grace upon devotees like Vighneśa, Chaṇḍeśa, Nandi, Rāvaṇa etc. (anugraha-mūrti); destruction of demons like Tripura, and Gajāsura, and vanquishing of spirits like Kāla, Kāma and Jālandhara; illustrations of legends like Bhikshāṭana, kaṅkākala, Vishāpahaṇa, Vaivāhika, Vīrabhadra, Liṅgodbhava and Kirāta; and themes illustrating aspects of Śiva like Chandraśekhara, Nṛtta-mūrti, Dakshṇā-mūrti, Haryardha, Umārdha, Sukhāsīna, Eka-padā and Vṛshārūḍha.

While the traditional number of Śiva's sportive forms is twenty-five, the āgamas do not always enumerate or describe these forms. *Ajitāgama*, for instance, speaks only of seven forms : (1) Śiva alone (kevala) (2) Śiva with Pārvati (sāṁbika), (3) Śiva with Pārvati and Kārtikeya (saṁbikā-guha), (4) Śiva with Brahmā and Vishṇu (sabrahma-keśava), (5) Śiva sharing his body with Vishṇu (hayardha), (6) Śiva sharing his body with Pārvati (devyardha), and (7) Soma Śri Vishṇu Padma (?).



(Stone, Gangaikoṇḍachozhapuram)

Rauravāgama (paṭaka (25, 1-3) counts only eight forms : (1) Sukhāsana (seated in easy posture), (2) Someśvara (called in *Suprabheda* 'Umayā saha', in the company of Pārvati), (3) Somāskanda (called Umā Skanda-

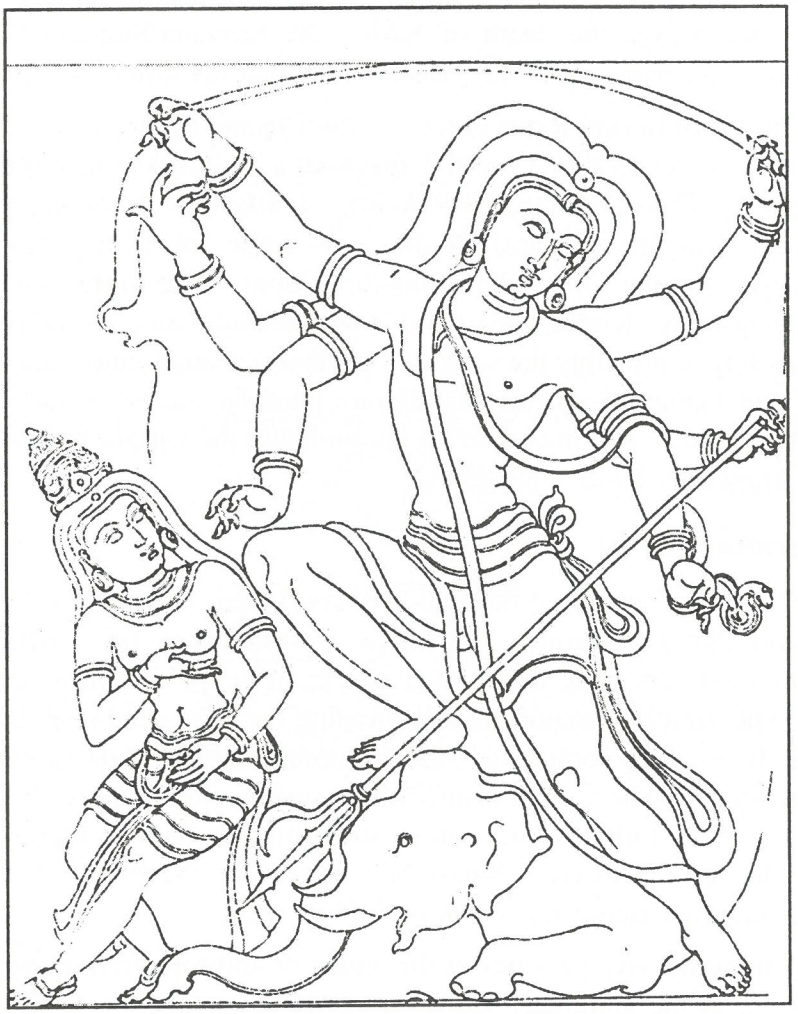


Tripurāri
(from Dārāśuram)

sahita in *Kāmikāgama* along with Pārvati and Kārtikeya), (4) Vṛsghārūḍha (or Vṛshabhārūdha, riding a bull), (5) Purāri (or Tripurāri; the vanquisher of the Tripura demons), (6) Chandra-śekhara (called in *Suprabheda* Somārdha-śekhara, wearer of crescent moon on head); (7) Kāla-hara (Kālaghna

according to *Suprabheda,* or Kālāri, Kālāntaka, the vanquisher of Kāla, the god of death), and (8) Kalyāṇa (Kalyāṇa-sundara or Vaivahikamūrti, Śiva in the act of taking Pārvati for wife).

Suprabheda (1, 34, 72-75) enumerates twelve forms ('dvādaśa pratimā'), adding the following five forms to the above list omitting Somāskanda : (8) Nṛttaka (or Nṛtta-mūrti, Śiva as a dancer), (9) Ardhanārīśa (as man-woman), (10) Harer-ardha (sharing his body with Vishṇu), (11) Bhikshāṭana (Śiva on his begging rounds) and (12) Liṅga-purāṇika (or Liṅgodbhava, or Liṅgodbhūta in *Kāmikāgama*, appearing from the liṅga).



(Stone, from Kailāsanātha temple)

To this list are added another thirteen to make up the traditional number of twenty-five : (13) Tripurāntaka (as the vanquisher of Tripura),

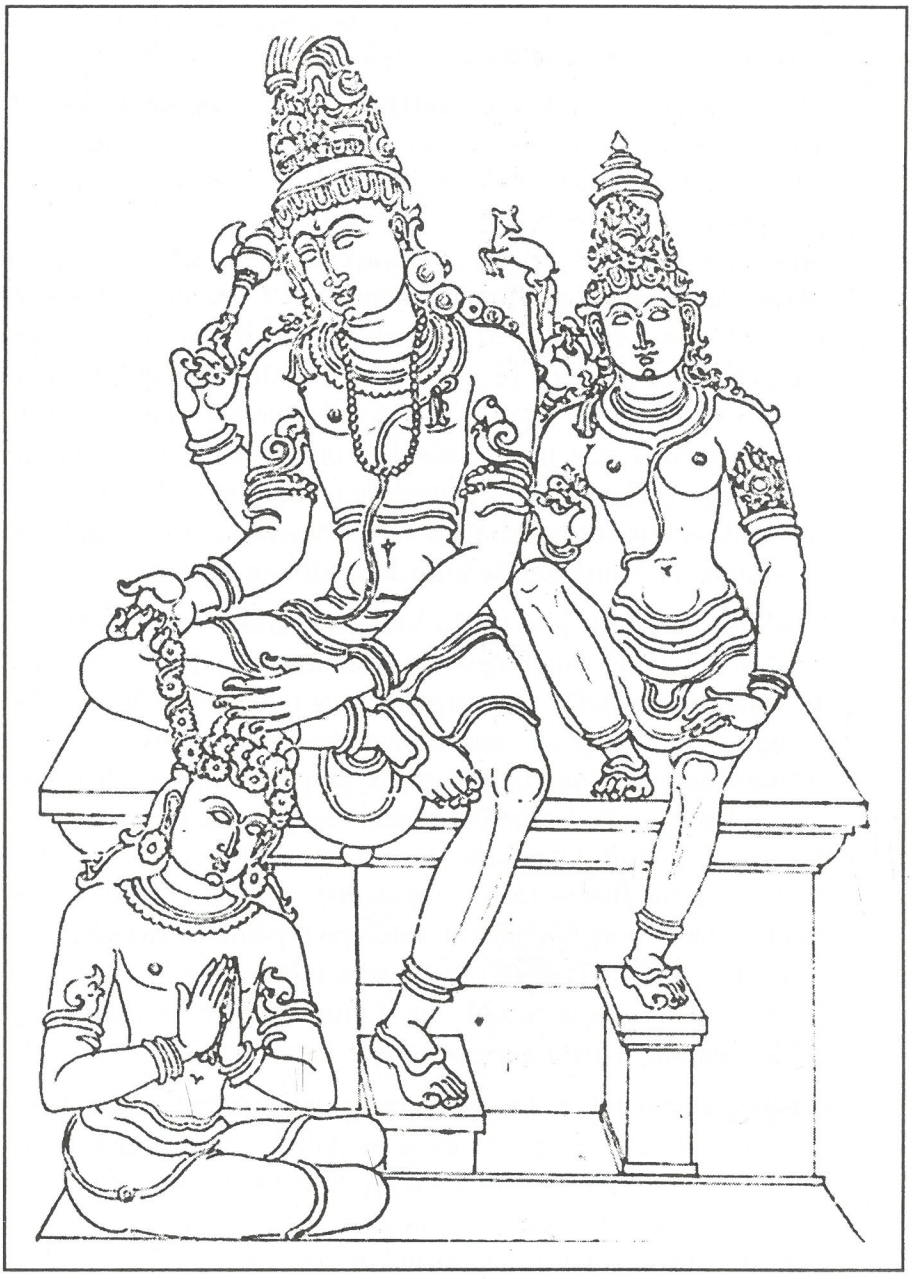
(14) Gajāri (or Gajāsura-saṁhāra, as the killer of the demon in the elephant form), (15) Kirāta (or Kirātārjuna, encountering Arjuna as a hunter), (16) Kaṅkāla (as a wanderer in order to expiate the sin brahma-hatyā), (17) Chaṇḍeśānugraha (bestowing the status of prime attendant on Chaṇḍeśvara), (18) Vishāpaharaṇa (in the act of swallowing the deadly poison Kāla-kūṭa, which sprang forth from the milky ocean as it was being churned, (19) Chakra-dāna (or Vishṇvanugraha, presenting discus as gift to Vishṇu), (20) Vighneśānugraha (bestowing grace upon (Gaṇapati)), (21) Ekapāda (with only one leg, Brahmā and Vishṇu emerging from his loins), (22) Dakshiṇā-mūrti, (23) Vīra-bhadra (setting out to destroy the sacrifice of Daksha to avenge the death of Satī), (24) Kalyāṇa-Sundara (same as Kalyāṇa of *Raurava*) and (25) Jālandhara-vadha (as killer of Jālandhara).

The list of twenty forms given in *Kāmikāgama* (1, 65, 23-27) includes some of these forms (Nṛtta-mūrti, Umayā-saha, Indu-śekhara, Tripuraghna, Liṅgobhūta, Dakshiṇāmurti, Sukhāsana, Vṛshārūḍha, Kaṅkāla, Chaṇḍeśādhipati, Kalyāṇa-sundara). It mentions some forms together (Kālā-Kāmādi-nāśana and Umā vishṇvardha-rūpa), omits some forms (Vīrabhadra, Jālandhara-mūrti, Kirāta, Gajāri and Vishāpaharaṇa) and adds Geya-mūrti (Śiva as singer, probably the same as Vīṇādhara), Gangā-yuga-para (Gangā-dhara and Gangā-visarjana), Nandiśvara-prasāda, Sadāsiva and Ūrdhva-pāda-samanvita (with his leg lifted up, probably the variant form of Nṛtta-mūrti known as Ūrdhva-tāṇḍava).

Anugraha-Mūrthi

The 'grace' is one of the five 'powers' (śakti) or 'activity' (kṛtya) of Godhead that Pāñcharātra and Śaiva āgamas speak of (others being, causation, preservation, destruction and veiling) (*cf. Lakshmī-tantra,* 13, 1-15). The 'grace' is manifested in releasing the individual soul, bound by karma. It involves compassion for the unfortunate mortals caught up in the inexorable wheel of transmigration, and desire to save them from sorrow and misfortune. The symbolism behind the iconic representation of the dance of Śiva (*viz.,* Naṭarājā) is said to be the five-fold 'activity' of the Supreme Being (*cf. Uṇmaī-viḷakkam,* 36).

Among the five varieties of the iconic or anthropomorphic images of Śiva (*viz.,* śānta, anugraha, samhāra, ugra and nṛtya), the 'anugraha' (or the icon representing bestowal of grace) is illustrated by (1) Chaṇḍeśā-nugraha (bestowing grace on his door-keeper and attendant Chaṇḍeśa), (2) Chakra-dāna (gifting discus or chakra to Vishṇu), (3) Vighneśānugraha



Chaṇḍeśanugraha
(Gangaikoṇḍachola-puram)

(bestowing grace on Gaṇapati), (4) Rāvaṇānugraha (giving pardon to the lord of Laṅka, Rāvaña, who was a great devotee of Śiva), (5) Kirātārjuna (offering the boon of Pāśupatāstra to Arjuna, who performed penance in

the Himālayan region) and (6) Nandīśānugraha (bestowing grace upon his devotee and attendant, Nandi).

1. Chaṇḍeśānugraha-mūrti is a variation of the Umāsahita Chandraśekhara form, Śiva here is accompanied by Umā, seated to his left. Śiva, seated, has four hands, his right normal hand being in the gesture of boon-bestowal (varada) (instead of the gesture of protection in the Umā-sahita form), and the left normal hand placed on the head of Chaṇḍeśa (instead of it being in the kaṭaka pose). *Uttara-kāmikāgama* prescribes that Śiva must be shown in the act of decorating Chaṇḍeśa's head with a garland. Chaṇḍeśa must be shown as folding his hands in devotion (as hṛdaye añjalisaṁyukta"); he may be standing or seated in a relaxed posture (sukhāsāna). The figure of Chaṇḍeśa is required to be made in the lower daśa-tāla measure. *Śilpa-ṙatna* describes this form of Śiva as similar to Somāskanda form but without Skanda.

2. Chakra-dāna-mūrti, also called Vishṇvanugraha, shows Śiva seated with his right leg dangling down, and accompanied by Umā (who is seated to his left), presenting discus (chakra) to Vishṇu (who sought Śiva's help in vanquishing the asuras). Śiva is tranquil (śānta) three-eyed, and four-armed, carrying antelope and battle-axe in his two hands, the third hand being in the gesture of boon-bestowal (varada) and the fourth-hand shown in the act of presenting the discus (*Śri-tattva-nidhi*). Alternately, he carries in his four hands hatchet (taṅka), antelope (kṛshṇa-mṛga), the gesture of boon-bestowal (varada) and discus (chakra) to be presented to Vishnu. There is a temple in Tamiḷ Nāḍu (Tirumāperu near Kāñchipuram) which celebrates this form of Śiva.

   Vishṇu who stands in front of Śiva, facing him, must be to his left. The text prescribes that he must be dark-complexioned, wearing yellow silken garments, and having four hands two of which are folded in the gesture of supplication (añjali) and the other two carrying conch-shell (saṁkha) and discus (chakra). The Kaustubha must adorn his chest. *Uttara-kāraṇāgama* suggests that to the left of Śiva must be Gaurī and to the right Parameshṭhi (*viz.*, Brahma).

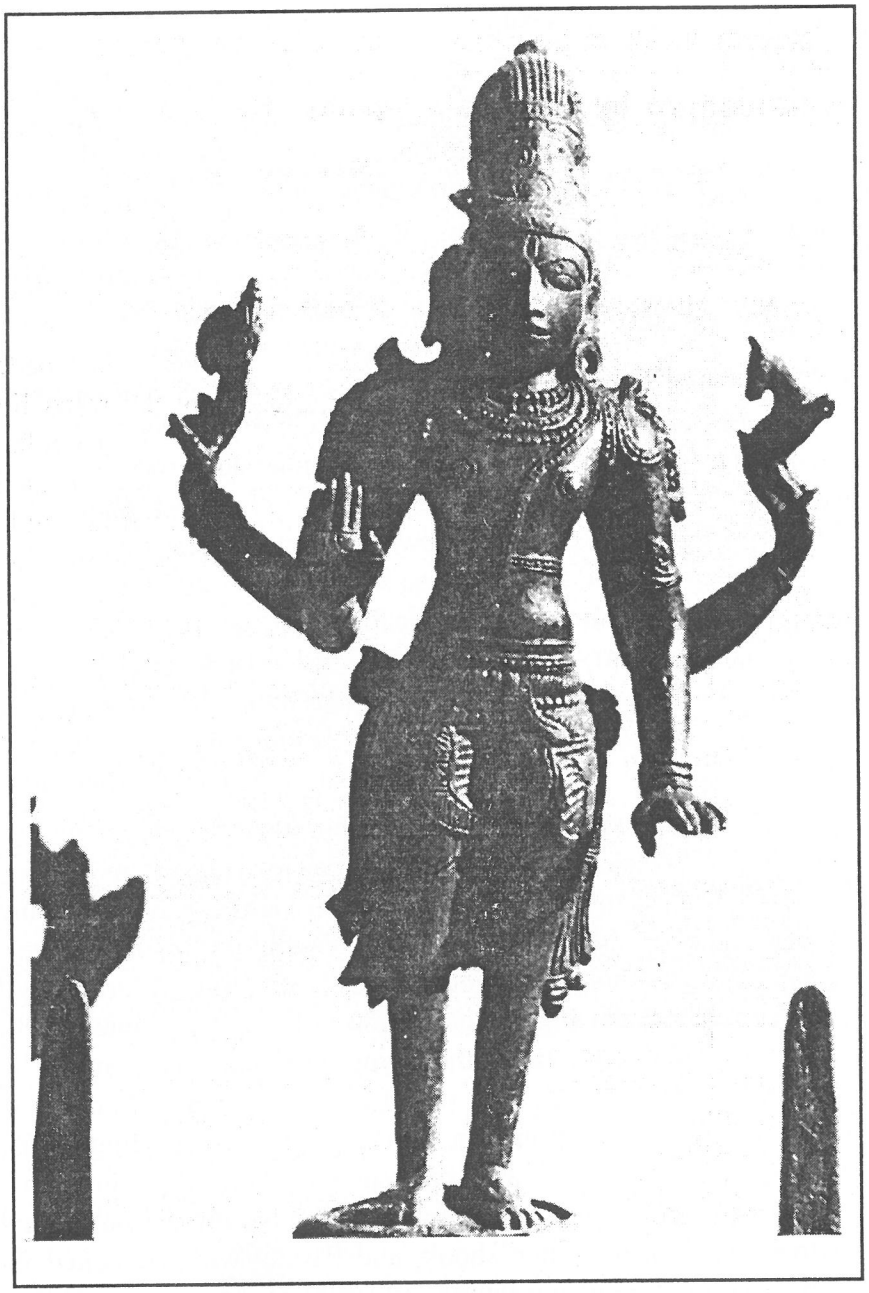
   The background story is that Vishṇu had undertaken the vow of worshipping Śiva daily with a thousand lotus flowers. One day, there was a single flower wanting to complete the number, and

without hesitation, Vishṇu proceeded to pluck out one of his eyes (which was lotus-like) to make up the required number of flowers. Śiva was pleased with this devotion and presented him with the invincible discus (chakra).

3. Vighneśānugraha, also called Vighneśvara-vara-dānamūrti, is similar to the above forms, but featuring Gaṇeśa, the lord of obstacles. Śiva is tranquil, three-eyed and four-armed, carrying antelope and battle-axe in his own hands, his right hand placed on Gaṇeśa's head and the left being in the gesture of boon-bestowal. Alternately the three hands must carry goad (aṅkuśa), rosary (aksha-mālā), the gesture of boon-bestowal, the fourth being placed on Gaṇeśa's head. Śiva is seated with his right leg pulled across and left leg dangling down. Seated on the same pedestal is the Goddess to his left, two armed, carrying the water-lily in her right hand and the gesture of boon-bestowal in her left. She is seated in the same manner as Śiva. *Śri-tatva-nidhi* prescribes that the goddess must be shown as smiling (prahasita), and that she must be three-eyed. Gaṇeśa should be standing to the right of Śiva, in the posture of supplication; four-armed, his other two hands must carry lasso (pāśa) and goad (aṅkuśa). He must be red-coloured and must wear the kirīṭa-mukuṭa variety of crown. *Uttara-kāraṇāgama* commends the worship of this form of Śiva for getting rid of all obstacles (sarva-vighna-vināśārtham).

4. The legend explaining the situation of *Rāvaṇānugraha* is as follows: Rāvaṇa, the King of Laṇkā, was returning in his air-chariot 'pushpaka' to his capital after defeating Kubera in an encounter. On the way, he beheld a lovely mountain resort known as Śaravaṇa, but his air-chariot was unable to proceed further in that direction. Rāvana alighted on the foot-hills, and attempted to climb the mountain. But Nandi, the tawny bull-faced attendant of Śiva, forbade him to enter the premises, as Śiva and Pārvatī were sojourning on the mountain. Rāvaṇa, arrogant and mighty as he was, made fun of him and threatened to uproot the mountain. He put his twenty hands to the bottom of the mountain and attempted to lift it. The mountain shook, and Pārvatī was frightened. Śiva thereupon pressed his thumb, and the mountain stood still, and the hands of Rāvaṇa were caught under the weight of the mountain. The mighty monarch of the rākshasas wailed in agony for a

thousand years and baseeched pardon from Śiva. Śiva took pity on him and bestowed his grace on him. Since then Rāvaṇa became a staunch devotee of Śiva.



5. *Kirātārjuna-mūrti,* also called Arjunānugraha-mūrti relates to the incident in *Mahābhārata*, when Arjuna, the Pāṇḍava hero, obtained

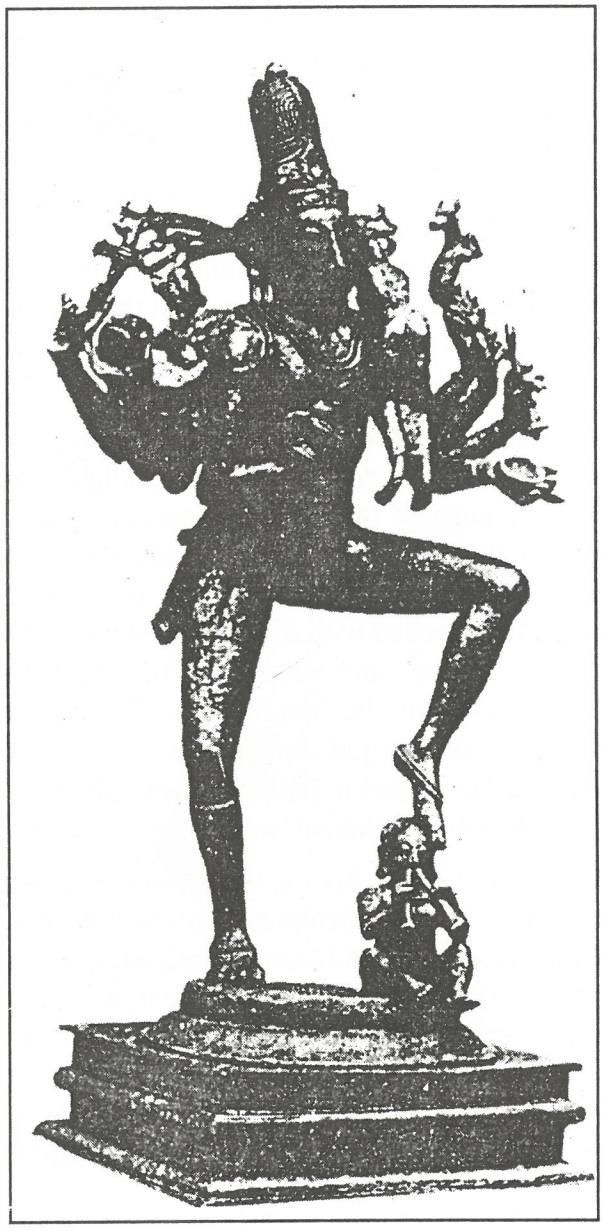
from Śiva, the invincible Pāśupata weapon, during the period of the Pāṇḍava residence for a long time on Mount Kailās, seeking Śiva's grace. To test the fervour of his devotion, Śiva appeared in the guise of a hunter (kirāta) and drew Arjuna into an argument and encounter. Finally convinced of Arjuna's devotion, Śiva presented him with the Pāśupatastra, against which even the great gods would flounder. There is a famous literary work in Sanskrit entitled *Kirātārjunīyam* by Bhāravi. And the story became popular among the folk. There are numerous sculptural representations of this episode in South India.

Iconographical representations are also frequent in South Indian temples. Textual prescriptions too are available. *Śrī-tattva-nidhi,* for instance, suggests that Śiva (as hunter) must be red in body-complexion, three-eyed, four-armed (carrying antelope, battle-axe, bow and arrow), with braids of hair done as a crown (jaṭā-mukuṭa), and bedecked with ornaments. He must have by his side (to the left), Pārvatī, and must be in the erect, balanced stance (samabhaṅga). Arjuna (as hermit) must be shown to his right, in an attitude of supplication (kṛtāñjali-puṭa). He too must have his hair done up as a crown (jaṭā-mukuṭa). He must be shown as receiving the arrow (pāśupatāstra) from Śiva.

6. *Nandīśānugraha* shows Śiva in the act of conferring on Nandī the authority over the gaṇas. Sculptural representations of this situation follow the prescription in *Uttarakāraṇāgama,* a South Indian text of Śaiva persuation. According to this text, the image of Śiva must be exactly like the one prescribed for Chakradāna-mūrti must be represented as one-faced, two-eyed, two armed and in an attitude of supplication (kṛtāñjali-puṭa); his face must be tranquil (śānta) and his hair must be done up in elaborate braids (suvikīrṇa-jaṭopeta).

Samhāra-Mūrti

A god or goddess may be represented as killing the demons for securing the welfare of gods and men. Śiva vanquishing Gajāsura, Kāla and Tripura, Narasiṁha killing Hiraṇya-kaśipu, Vīrabhadra beheading Daksha, and Durgā killing Mahishāsura are examples. Such images are violent in aspect, equipped with numerous hands, carrying powerful weapons and in a mobile stance (yānaka). They answer to the rājasa and tāmasa types of icons.



Satī

Among such icons are Vira-bhadra. Satī is the name of Devī, as the daughter of Daksha-prajāpati (who was born from the right thumb of the creator). She was born as the daughter of Daksha and his wife Asiknī (or Viraṇī). She married Śiva, towards whom Daksha was ill-disposed. Once Daksha performed Bṛhaspati-savana sacrifice, to which all the gods, except

Śiva were invited. Although uninvited, Satī went to the sacrifice but she was completely ignored by her father. Humiliated, Satī jumped into the sacrificial pit and immolated herself. When the news reached Śiva, he was indignant, and from his anger Vīrabhadra was born. Vīrabhadra was sent to punish Daksha. He arrived, beheaded Daksha, drove away all the guests and destroyed the sacrifice (*Devī-bhagavata* Chap. 7).

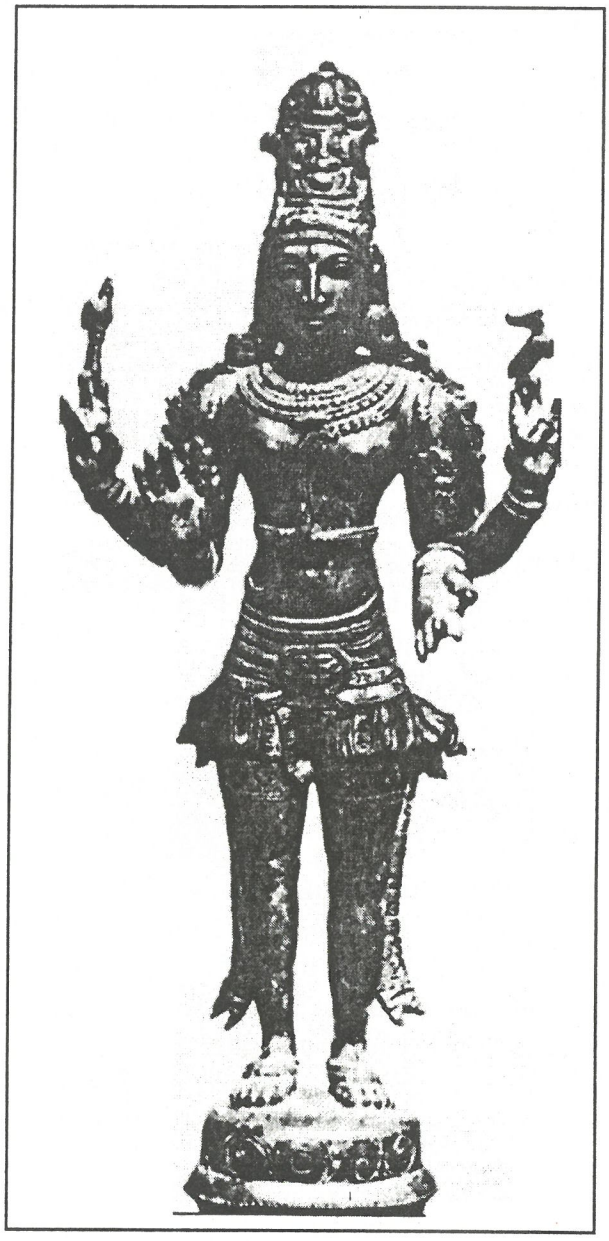
Śiva's grief at the loss of his wife was inconsolable; he put the dead body of Satī on his shoulders and moved about like a mad man for several years. The sculptural representations show this form. In order to drive sense into him, Vishṇu undertook to cut the body of Satī to pieces. And where the several limbs fell, Śakti-pīṭhas were formed.

Chandra-Śekhar-Mūrti

One of the characteristic details of the Śiva icons is the crescent-moon tucked on the matted locks of hair done up as a crown. Hence, one of his popular names, Chandra-śekhara. This is also one of the forms (līlā-mūrtis) of Śiva, frequently represented in stone and bronze sculptures in South Indian temples. And many iconographic manuals contain details of this form *Śakalādhikāra* (chap 7) provides the exact measurements which the image-maker should follow. The icon is made in the superior variety of Daśa-tāla measure.

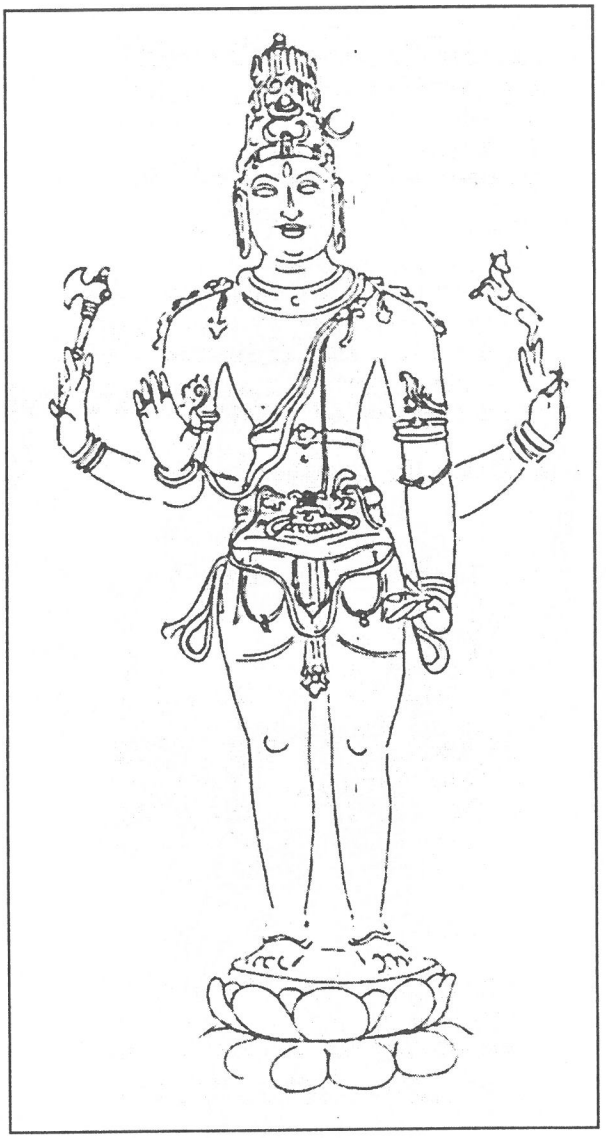
There are two major varieties of Chandra-śekhara icon : one shown with his consort, and the other alone (devyā sahito na vā). And the icon of Chandra-śekhara standing apart from the consort, or embracing the consort (sopīha bhinna-pīṭho vā devenālingito 'tha vā'). The latter has three varieties : the god embracing the goddess (which is more commonly seen, 'devenāliṅganā), the goddess embracing the god ('tayāliṅgitah'), and the god and the goddess both embracing each other ('anyonyālingita'). Generally however, texts distinguish three varieties : Chandra-śekhara alone (kevala), with his consort but standing apart (Umā-sahita) and embracing his consort (āliṅgana) (*cf. Śilpa-ratna*, 22nd paṭala, 'kevalam gaurī sahitam āliṅgam cha tridhā bhavet').

Of the three varieties, Kevala-Chandra-śekhara image is invariably standing in perfect equipoise, without any bends ('sāma-pāt sthānaka sthitah', *Uttara-kāmika*, 48th paṭala), and this stance is explained as indicative of rajas mood (*Aṁśumadbheda,* 63rd paṭala; 'ārjavam rājsam-bhāvam'). And more often than not, the same posture is assumed by the



Kevala-Chandraśekhara

god in the second (*viz.,* Umā-sahita) variety. There might, however, be a slight inclination of the head to the left, where (Umā is standing. In the posture assumed in the third (*viz.* āliṅgana) variety, there is a prominent bend of the whole figure towards left.



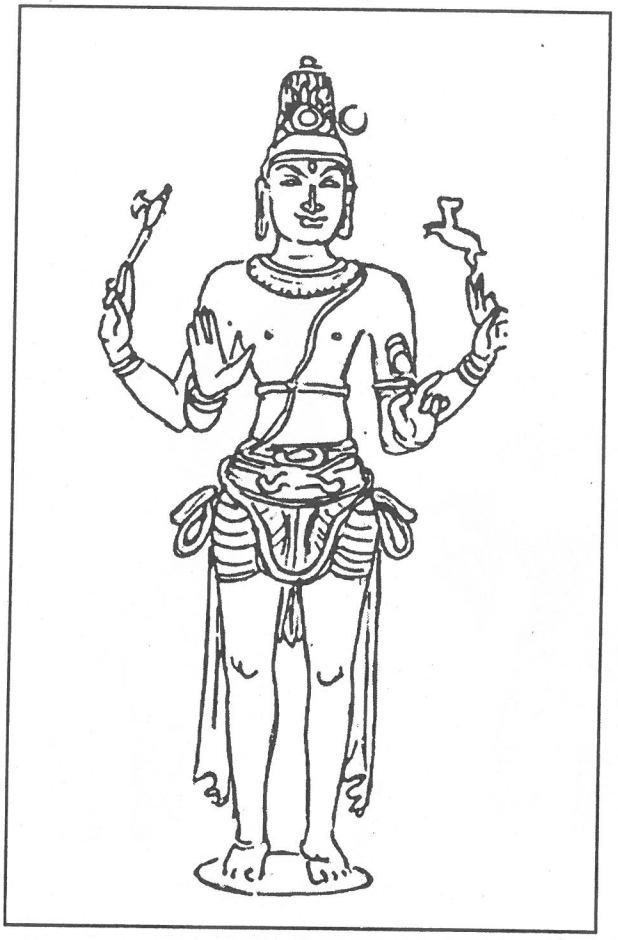
(from Konerirājapuram temple)

The details of weapons (hatchet or ṭanka in the upper right hand and antelope or hariṇa in the corresponding left hand), gestures (of protection or abhayā in the normal right hands, boon-bestowal or varada in the normal left hand), characteristic features (like jaṭā-makuṭa, crescent-moon on the head, three eyes, and garment of elephant hide, (kṛtyaṁbara), and the patra on the left ear, makara-kuṇḍala or siṁha-kuṇḍala on the right ear, muktā-hāra, ratna-hāra, pādukā, yajñopavīta, channa-vīra, udara-bandhana,

uttarīya, kaṭī-sūtra, and pādajālaka) are identical in all three varieties (*cf. Uttara-kāmika,* 48th paṭala), but for the normal left arm in the 'āliṅgana' variety which is thrown round his consort, instead of assuming the gesture of boon-bestowal.

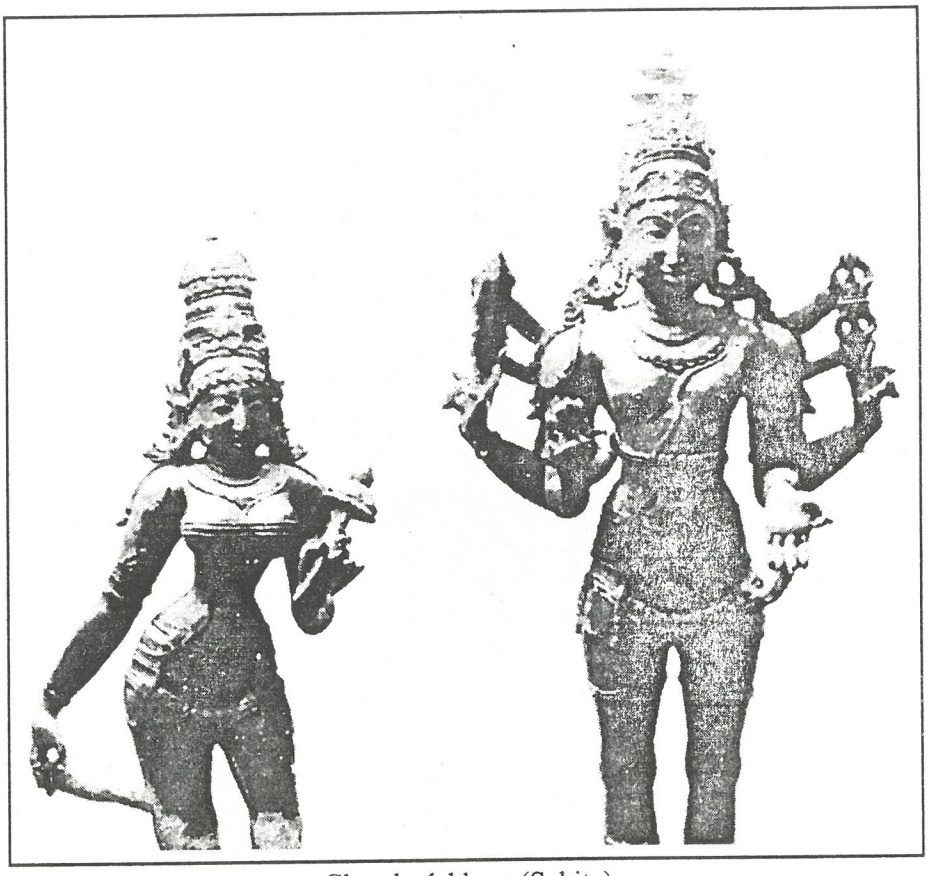


Kevala



Kevala

Texts provide alternatives to the gesture of boon-bestowal in the normal left hand : the hand may assume the gesture of kaṭaka or of siṁha-karṇa, or of kaṭyavalaṁbita (urvāśrita or ūrūspṛshṭa-kara). The head of the axe or the hatchet (ṭanka) held in the upper right hand should always face outward (parāṅmukha or bāhya-vaktra), while the antelope (mṛga, hariṇa) held in the corresponding left hand may either face Śiva (abhimukha) or turn the face away from him. Texts prescribe that the hands that carry the axe or hatchet and the antelope must assume the kartarī-mudra. *Sakalādhi-kāra* (7, 30) lays down that the length of the hatchet or axe, as well as the height of the antelope as it springs on its hind-legs, must be twelve aṇgulas ('paraśur mukhāyatam proktam tat tulyā hariṇī bhavet'). And according to the *Uttara-kāmikā* (*op. cit.*), the hands must not be above the level of shoulder (hikkā-sūtra), and the top of hatchet (or axe) or antelope not above the ear-line (karṇāntau).



Chandraśekhara (Sahita)

The three varieties of Chandraśekhara images are meant to be worshipped for different benefits. *Aṁśumadbheda* suggests worship of Kevala-Chandraśekhara image by the devotees who aspire for liberation (moksha), the worship of Umā-sahita image for freedom from fears and worries (abhaya), and the worship of Āliṅgana-mūrti for happiness and prosperity (sukha-saṁpat).

Somāskanda

One of the twenty-five sportive forms of Śiva, this is popularly seen in most of the big Śiva temples. The images of Śiva, Gaurī and their child skanda are mounted on the same seat, and Skanda is shown as standing in between Śiva and Gaurī, who are seated. Usually, the images are cast in metal, and are large-sized.

Śiva is four-armed, splendidly ornamented, and in complexion he resembles the rising sun (udyad-bhānu-nibha); another account likens his

body-colour to that of coral (maṇi-vidrumābha) his matted hair is done up as a crown, in which crescent moon and Gaṅgā are seen. He is three-eyed. He wears patra-kuṇḍala in his left ear, and makara-kuṇḍala in his right. He wears a sacrificial chord. His normal hands show the gestures of boon-bestowal and protection, and the upper hands carry ṭanka and antelope. Another account makes him hold a stick (vetra) in his normal right hand. He sits with his left leg bent and kept over the seat ('śayānam vāma-pādakam'), and his right leg stretched down ('lambitam dakshiṇam pādam').



Somāskanda

Gaurī is seated on his left side; two-armed, her right hand carries a blue lotus while the left hand assumes the gesture of boon bestowal. She is dark-complexioned. She sits with her right leg bent and kept over the seat and her left leg stretched down.

Both of them have pleasant countenances, and they sit in relaxed posture (sukhāsana). In between them stands Skanda as a child, well-ornamented, single-faced and two-armed. He holds a flower in each of his hands. He is blue complexioned.

Aliṅgana-Mūrti

A form of Śiva iconically represented, and a variation of the form known as Umā-sahita accompanied by his consort Pārvatī. Sometimes,



Alingana Murti (Stone, Anantesvara Temple, Chidambaram)

it is taken as one of the three varieties of Chandraśekhara (wearer of the crescent moon) (the other two being Kevala or alone, and Umā-sahita,

Śiva and Parvatī stand apart, on two different pedestals (lotus-seats or padmapīṭha), and each is oriented to the front. But in Āliṅgana, Śiva is seen in the act of embracing Pārvatī, who is standing to his left; Śiva and Pārvatī are oriented towards each other. Śiva holds Pārvati in embrace by placing one of his left hands on the left shoulder of Pārvatī or just above her waist. Pārvatī likewise holds Śiva in embrace by putting her right hand round him. There are also sculptures in which Pārvati does not hold Śiva in embrace.

Śiva in this form has four arms, and carries in his upper hands battle axe(paraśu) and antelope (mṛga) or kettle-drum (ḍamaru) in the right and left hands respectively. His normal right hand will be in the gesture of protection (abhaya), sometimes with rosary (akshamālā) tucked in, while the left arm goes round Pārvatī in embrace. Pārvatī is two-armed. When her right arm goes round Śiva's body the left one will carry a red-lotus (padma). But when she is not embracing Śiva, the right hand will hold the lotus and the left will be in a free dangling manner (dolā-hasta), or placed on the thigh below the waist (kaṭtyavalaṁbita).

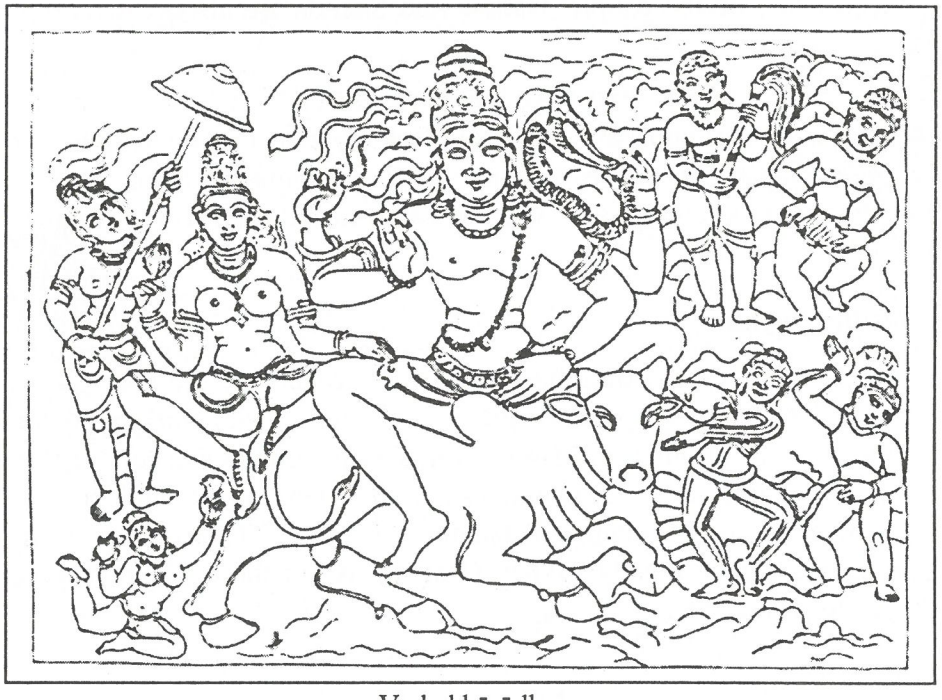
Both Śiva and Pārvati are usually shown in the three-bend stance. Sometimes, however, Pārvatī alone will be in the three-bend stance, Śiva being in balanced standing posture (sama-bhanga). In some sculptures the two sons of the divine couple, Gaṇeśa and Skanda are also shown at the sides.

According to some texts (like *Śrī-tattva-nidhi*), Śiva's body is reddish (like coral, pravāḷa) and Pārvatī's blue-black (śyāmā) in complexion. The Devī is three-eyed. She stands with her right leg straight and firmly planted, while the left is slightly bent. And she carries a blue-lotus (nīlotpala) in her hand.

Vṛshabhārūḍha

A form of Śiva as riding his mount, bull (vṛshabha). He is seated on the back of the bull ('go-pateh pṛshṭha-saṁstham'), with Gaurī on his left lap and Gaṇapati on his right. He is white-complexioned and four-armed. The upper hands carry stone-manson's hammer (ṭaṅka) and antelope. The right arm goes around Gaṇapati and the left around Gaurī, both hands assuming the kaṭaka posture. When Gaṇapati is not there, Gaurī may be seen on the right side.





Vṛshabhārūḍha

Śiva is three-eyed and peaceful in aspect (prasanna). His hair is tied up in the shape of a tall crown (baddha-vaṇī-kirīṭa).

According to *Kāśyapa-saṁhitā,* Vṛshavāhana may show Śiva not as riding but only standing and leaning against the bull, with his right elbow on the bull's head.

Naṭa-Rāja

Name given to the dancing from of Śiva, meaning 'the king of dancers'. The earliest use of the name is in Nandikeśvara's 'Kārikās' on *Māheśvara-sūtras* of Pāṇini, where it is mentioned that towards the close of his dance, the sovereign king of dancers struck his hand-drum fourteen times (nṛttāvasāne naṭa-rāja-rājo nanāda ḍhakkām nava-pañchavāram). Thus did language evolve, and thus also did music (saṇgīta) originate, and the askesis (yoga) peculiar to the Śaivite sect.



The ideology of Śiva as a dancer may be traced to the early texts of Kashmir Śaivism. Vasu gupta's *Śiva-sūtras*, for instance, has three aphorisms which provide the imagery of a dance presentation (3rd unmesha,

sūtras 9, 10 and 11) : 'Śiva is the dancer' ('nartaka ātmā'); 'jīva is the stage on which the dance is presented' ('raṅgontarātmā'); and 'the onlookers are the sense-faculties turned inward' ('prekshakāṇīndriyāṇi'). The suggestion of Śiva dancing within the heart of the devotee travelled to the South along with the Śaiva doctrines.



In the Śaiva-siddhānta that took root in the Draviḍian country, Śiva's action was said to be five-fold (pañcha-kṛtya) : creation (sṛshṭi) preservation (sthiti), dissolution (saṁhāra), veiling (tirodhāna) and grace (anugraha). Each of these functions of the Godhead was represented in a dance form: creation of world in Kalita-tāṇḍava, preservation of the world in Sandhyā-tāṇḍava, and grace which releases the devotee in Ūrdhva-tāṇḍava. All the five are said to be included in the dance form known as Ānanda-tāṇḍava, celebrated in the great temple at Chidambaram (formerly called Tillai or Puṇḍarīka-pura).

It is significant that the name Chidaṁbaram (the Tamiḷ original being Chiṛṛ-aṁbalam) itself means 'the hall (aṁbalam) of consciousness (Chit)'. The other name for the place, Puṇḍarīkapura, means 'the city of the heart-lotus'. And in the sanctum of the temple, the vacant pedestal is regarded as the 'ākāśa-liṅga' (liṅga of the space), which in fact is the 'mūla-sthāna'



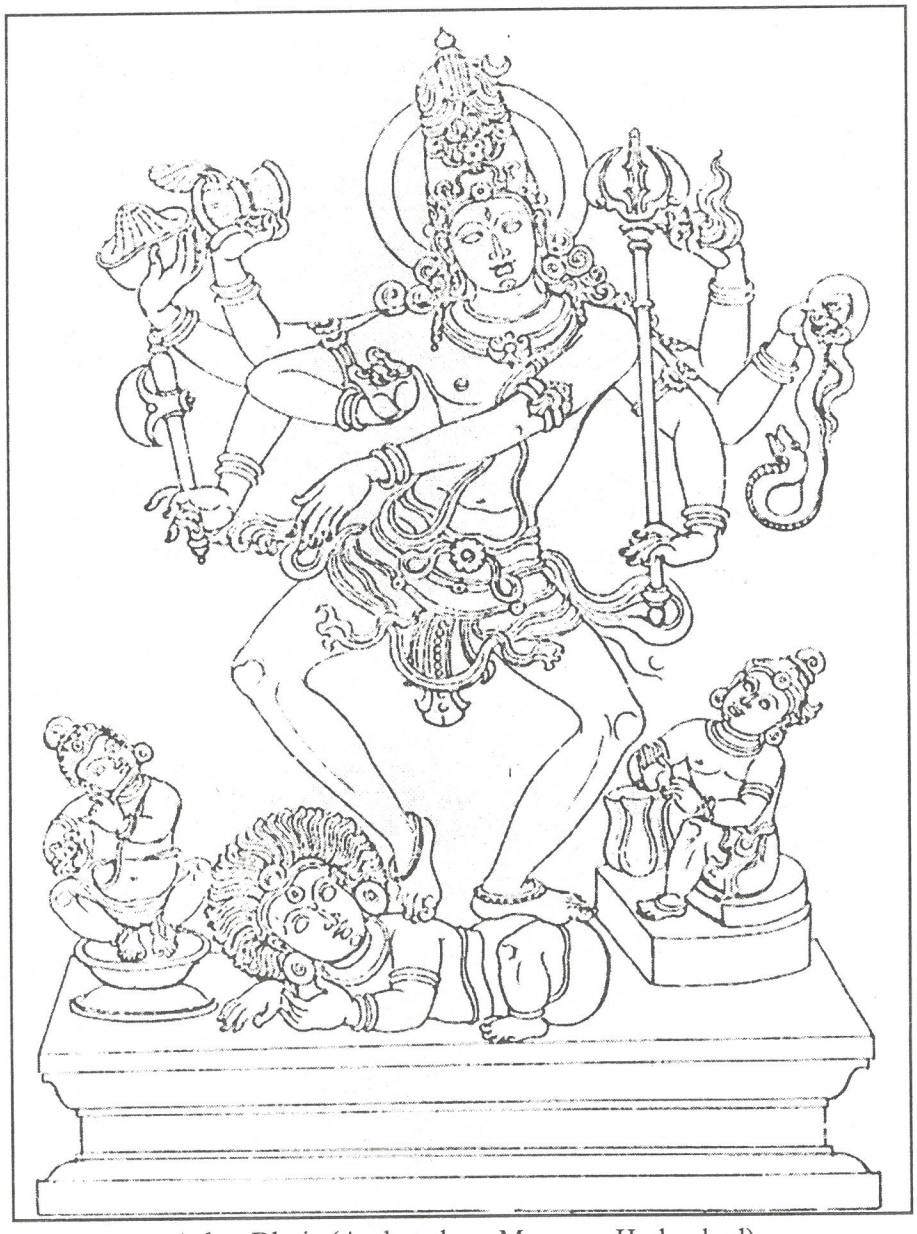
or the primary spot of worship. Naṭa-rāja thus is identified with the dance of divine consciousness within the subtle space (daharākāśa) of the human heart. The Śaiva saints (nāyanmārs) who have sung the glory of Naṭarāja in Chidaṁbaram have repeatedly pointed out that Śiva danced to produce the phenomenal scene, that the dance of Śiva really takes place in the soul

of the devotee in order to remove his sins and break his fetters, and that Chidaṁbaram which is the center of the universe is actually within the heart of every devotee. In *Tirukkūttu-darisanam* we read : 'His form is everywhere; he is the all-pervading Śiva-śakti; Tillai is everywhere, and his dance is everywhere'.

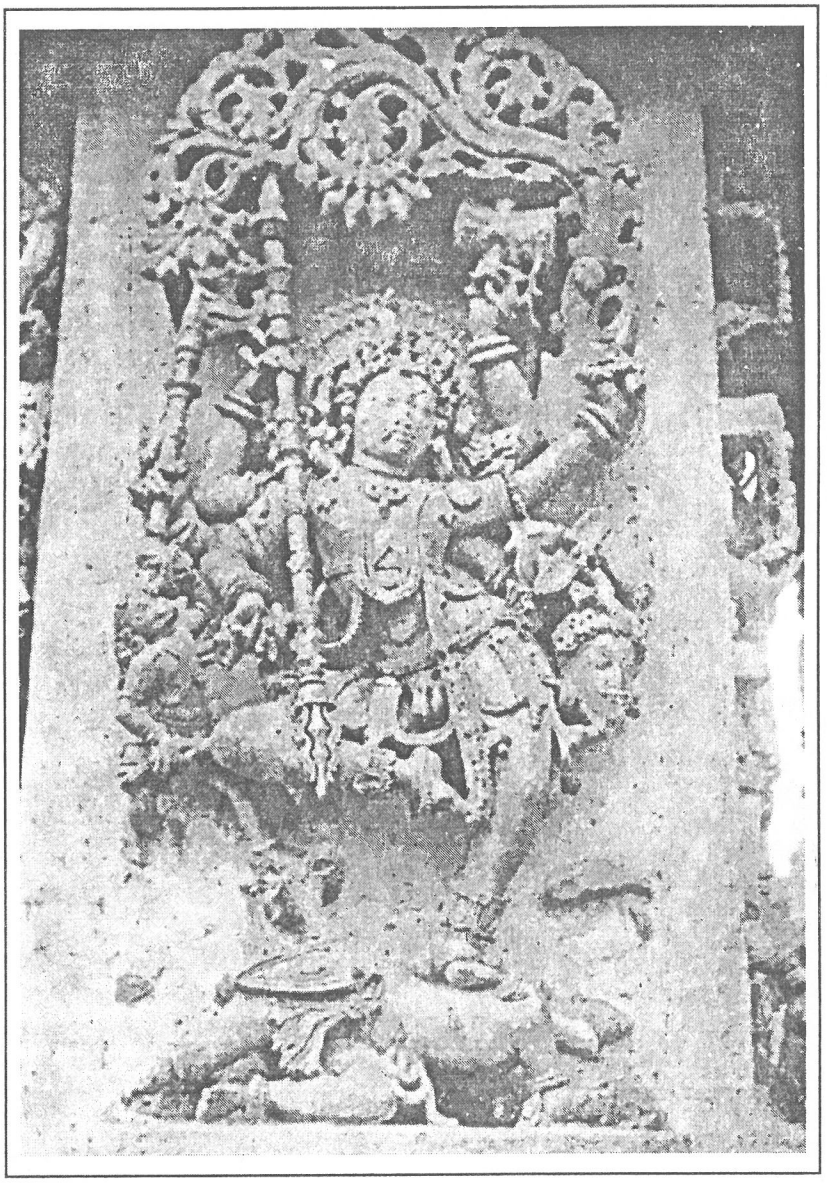


Nataraja (Kal-marri-āḍiya-tāṅḍavam)





Ashta-Bhuja (Archaeology Museum, Hyderabad)







The background legend of Naṭarāja in Chidaṁbaram has been recounted in the *Koilpurāṇam*, composed by Umāpati-Śivāchārya (1290-1340).

Tillai-vanam, the forest of plants known as Tillai (or *Excoecaria agallocha*), the old name for Chidaṁbaram, has been identified sometimes with the purāṇic Dārukavana, where once the heretical sages were hotly debating on some ritualistic issues. Śiva in order to correct them appeared in their midst as a naked ascetic given to the vow of the wandering beggar (bhikshāṭana); accompanying him was Vishṇu in the guise of a lovely maiden. The wives of the sages became infatuated with this charming stranger, and began following him. The sages in anger performed magical rites and set terrible missiles against Śiva in the shapes of a ferocious tiger (which he tore with the tip of his little finger-nail and donned its skin as his garments), a terrible snake (which he wound round his neck as an ornament), a fierce antelope (which he defriended and kept as his pet) and so on.



Natarāja-Musee Guimet Collection





Ūrdhva Tāṅḍava, Thiruvālangāḍu



Natarāja from Śiva-gangā



Mīnākshi Temple, Madhurai

In sheer desperation, the sages gathered all the sin in the world and gave a demonic form to it (Apasmāra-purusha), and sent it to attack Śiva. Śiva threw this Apasmāra-purusha or Mūyalaka on the ground and began dancing upon him in ecstasy. The dance thus came to be known as Ānanda-naṭana or Nādānta-naṭana.

Vishṇu, who was with him as Mohinī, witnessed this ecstatic dance, and later mentioned it to Ādi-śesha, performed penance, and Śiva, pleased with his penance, promised to dance in Tillai-vanam, when Ādi-śesha would be born on earth as the sage Patañjali. On the advice of Śiva,

Patañjali as well as another sage (Vyāghra-pāda resided in the Tillai-forest (which according to the version mentioned earlier was a part of the Dāruka-vanam), awaiting the dance of Śiva. Śiva appeared before them on the spot where the sanctum in the temple has now been erected, and presented the ecstatic dance on the back of the prostrate Mūyalaka. The temple at Chidaṁbaram celebrates the two sages till this day, for it was because of them that Naṭāraja appeared here.



The Chidaṁbaram temple is a vast complex of shrines covering nearly forty acres of land. The original shrine (mūla-sthāna) containing the ākāśa-liṅga (*viz.*, empty but all-pervasive space) is said to have been discovered by the sage Vyāghra-pāda (and hence the Tamiḷ name of the site, Puliyūr). Historical records suggest that the Pallava emperor Siṁha-varma II (550-575 A.D.) worshipped here, but it was during the reigns of the Choḷa monarchs (during the eleventh, twelfth and thirteenth centuries) that the temple expanded and became famous.

Of interest are the five halls in the temple : the most spacious hall supported by a thousand pillars (rāja-sabhā), the most elegant and artistic hall of dance (nṛtta-sabhā), the administrative and assembly hall (deva-sabhā), the 'golden' hall (kanaka-sabhā, in Tamiḷ, Ponnaṁbalam, originally a wooden structure covered by a canopy of gilt copper), and the sanctum symbolically standing for consciousness in the human heart (chitsabhā).

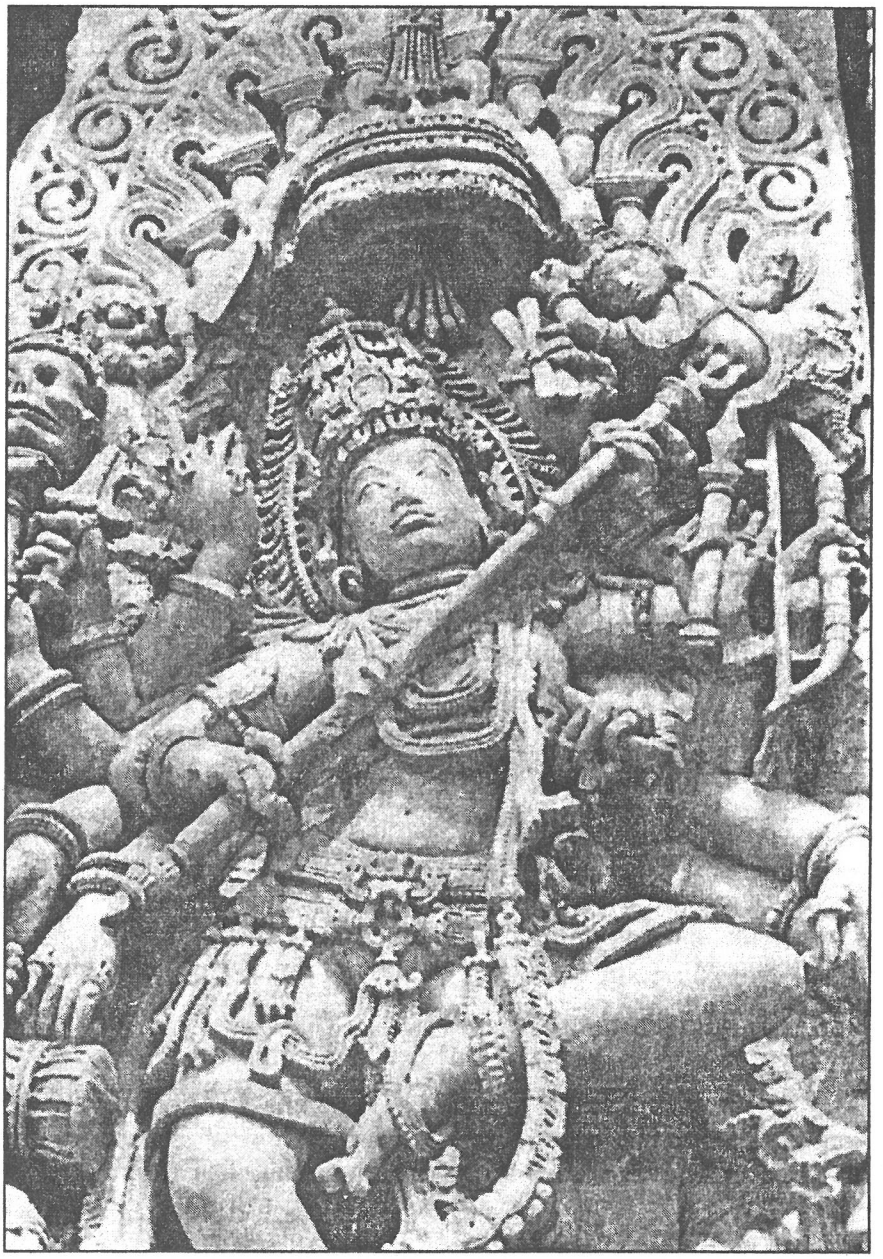
Naṭarāja is represented here in two aspects : with form (sakala), *viz.*, as iconic image of a dancer, and without form (nishkala), *viz.*, as ākāśaliṅga. The sanctum containing the latter is in reality empty, there being just a 'tiruvāśi' (aureole), without an aniconic liṅga or an iconic image. There is a flight of five steps to the sanctum, and the steps are identified with the letters of the famous mantra 'Namaśśivāya'. Śiva's dance also is explained in terms of this mantra.







The dancing form of Śiva celebrated in Chidaṁbaram has become well-known in India and abroad. Known as Ānanda-naṭana (or Ānanda-tāṇḍava), it is said to symbolize the cosmic dance. Śiva here has four hands: the normal right hand assumes the gesture of protection (abhayahasta), and the corresponding left arm is thrown across the chest to the right side (daṇḍa-hasta or gaja-hasta). The upper right hand holds a handdrum



(ḍamaru), and the upper left hand carries fire either directly on the outstretched palm or in a small bowl placed on that palm. The right leg, slightly bent is planted firmly on the back of th dwarf-demon (Apasmāra-purusha or Mūyalaka) who lies with his belly on the ground but with his head held up. He lies prostrate with his head to the right of Śiva and legs to the left. He carries a serpent in his hand, or his hand assumes nāgamudrā. The left leg of the dancer is thrown across in a sweep to the right side. The left hand assumes the 'patakā-mudrā' pointing to the left foot which is lifted up. Śiva's head shows matted locks of hair braided up in a jewel-band (ratna-bandha) and adorned by durdhura and arka flowers, as well as by strands of hair flying on either side of the head. On the head are shown the representation of the river Gaṇgā, crescent moon, a grinning skull and a cobra.

Naṭarāja is said to symbolize the integration of masculine (purusha) and feminine (prakṛti) aspects of Godhead. He is therefore described as Śiva-Śakti. This is suggested by the left ear being adorned by a typically feminine earring known as theṭanka, while the right ear has the ear-ring in the form of a crocodile (makara-kuṇḍala), which male divinities wear. The figure of Śiva represents purusha, and the flaming aureole (tiruvāśi) denotes prakṛti-maṇḍala. Śiva's form is described as 'kāntā-sammiśra-deha'.

In terms of the five-fold functions of Godhead (pañcha-kṛtya), the hand-drum in the right hand (ḍamaru, in Tamil uḍukkai) stands for creation, the spreading locks of hair studded with stars stand for preservation, fire on the left palm dissolution, the normal left arm thrown across the chest indicates veiling, and the normal right hand in the gesture of protection shows divine grace.

In terms of the five-lettered mantra (śivāya namah), the ḍamaru-hasta represents the letter 'Śi', the gaja-hasta 'vā'. abhaya-hasta 'ya', agni-hasta 'na' and the right foot on Mūyalaka 'mah'. Texts like *Unmaivilākkam* (33, 35) provide another symbolism of the mantra (namaś śivāya) incorporated in the Naṭarāja icon : 'na' is the foot of Śiva, 'ma' the navel, 'Śi' the shoulders, 'vā' the face, and 'ya' the head.

The Chidaṁbaram temple also has sculptured panels of the 108 dance-postures (karaṇas) described in Bharata's *Nāṭya-śāstra*. It is claimed that Śiva's dance was responsible for the origin and development of classical Indian dance known as Bharata-Nāṭya. The Naṭarāja icon has incorporated into it several stylized postures well-known to dancers, like bhujaṅga-trāsita, chatura, lalita and tala-saṁsphoṭita.



Sandhyā-Tāṇḍava

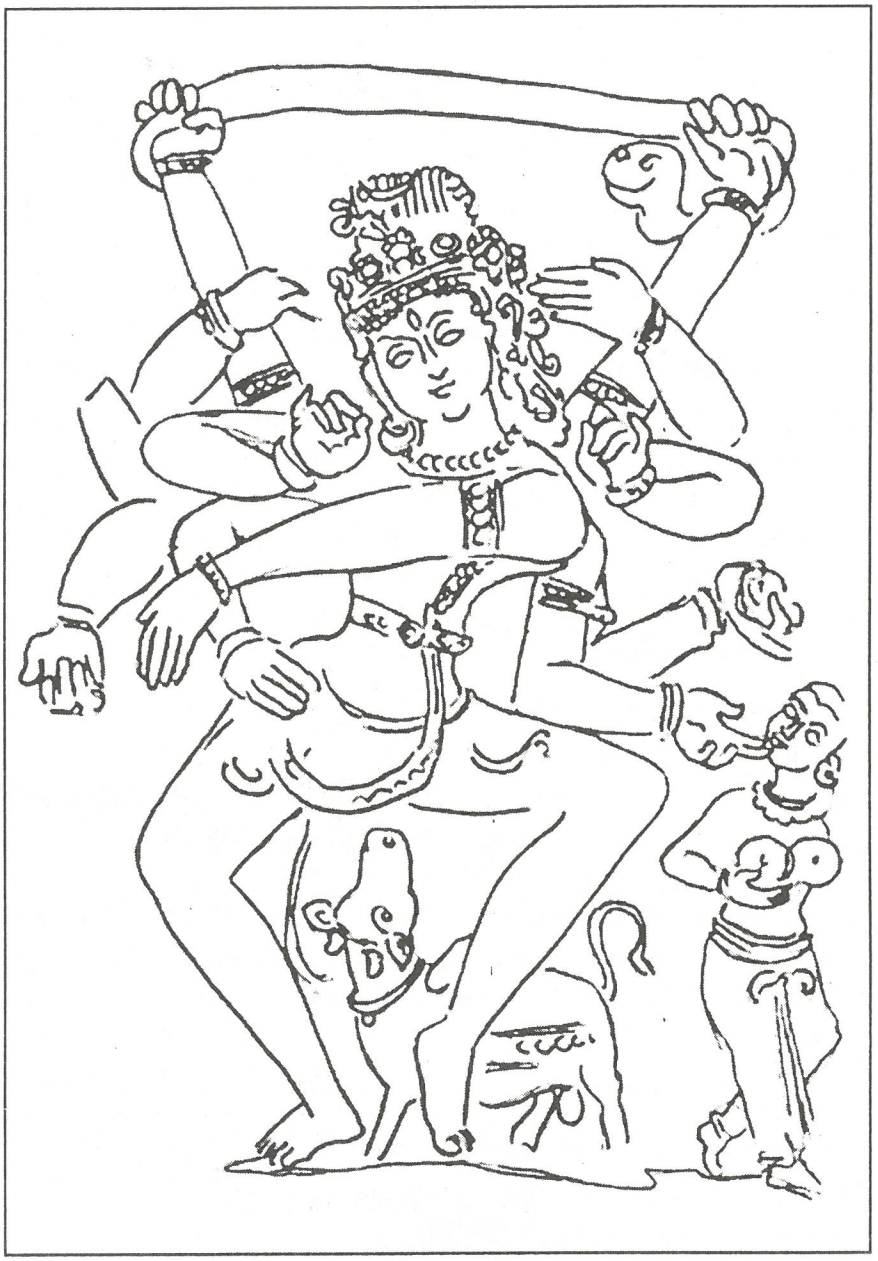
Bhujaṅga-trāsita (or – trāsa) represents the lifting up of one leg with a sudden jerk, when frightened by a snake that has come close unnoticed. Agastya's *Sakalādhikāra* (chap. 9) recounts that at the very commencement of creation, Śiva danced, and he was surrounded by Skanda, Gaṇeśa, Nandi, the seven mother-goddesses, Kāli, Kātyāyanī and the yoginīs. He was dancing under the sacred banyan tree, when suddenly the dragon Kārkoṭaka rushed under his foot to bite him. Śiva lost no time in lifting up his foot, but continued his dance, making that a graceful sequence. Corresponding to the leg that is lifted up, the left arm also is thrown across in the form of an elephant's trunk (gaja-hasta).

It is this dance-form that has become well-known, largely because of the splendid metallic icons from several temples in South India, especially from Tiruvālaṅgāḍu, which has become a celebrity all over the world. There is, however, another variety of bhujaṅga-trāsita dance, where the right leg is lifted up but held on the same side of the body. A beautiful stone representation of this form can be seen in the Virūpāksha temple at Paṭṭadakallu (in Karnātaka). His left upper hand holds a staff surmounted by bull (nandi-dhvaja) and the corresponding right hand holds the hand-drum (ḍamaru). The normal hands are in the dance-postures similar to the Chidaṁbaram or Tiruvālaṁgāḍu specimens.



Natarāja from Paṭṭadakallu, Karnataka

It may also be mentioned here that the earliest sculptural representations of Naṭarāja are to be found in the early Chāḷukyan temples at Bādāmi, Aihoḷe and Paṭṭada-kallu (between 543 and 755 A.D.), a couple of centuries not only before the Choḷas took up this theme for iconographical stylization but also before the Śilpa-sūtra manuals took shape.



Naṭarāja (Dvādaśa-bhuja)

The Śilpa-texts mention that although there are 108 forms of Śiva – icons in dancing postures, nine are important enough to be considered. The form described above (bhujaṅga-trāsa) is the most important of them. According to *Aṁśumadbheda* (65th paṭala), the icon of Naṭarāja must in this case be sculpted in the superior ten tāla measure. Besides the details already mentioned, this text suggests that there must be a slight smile shown on Śiva's face (kiñchit-prahasitānana). His chest must be daubed with red lead-power and adorned by a necklace of beads (sindūrālaṅ-kṛtoraskam akshamālāvalaṁbitam). All over his body must be ash (bhasmoddhūlita-sarvāṅgam). His torso is decorated by the sacrificial thread (yajñopavīta) and chest-band (uras-sūtra), and his waist by tiger's skin. His hair-do is in jaṭā-bhāra style spread out (suvikīrṇa) on both sides in five, seven or twenty-one (rudra-saṅkhyayā vā) strands. On the head of Śiva are cobra, arka and dhattūra flowers, grinning skull (hasita-śirshakam, karoṭi); on the right of the hair-do must be tucked a crescent moon.

The Apasmāra-purusha beneath Śiva's right foot must be sculpted in four-tāla measure (chatustāla) (*Pūrva-kāraṇa*). He is described as dark in colour (śyāma-nibha). He lies on his belly, with his head to Śiva's right, and legs thrown about (pādau vikīrṇakau) to Śiva's left. His head is lifted up showing his face, even as a cobra lifts its hood (vyāḷa-līlā-samanvitam). In his left hand is held a serpent, and his right hand assumes the gesture of a serpent (vyāḷa-mudrā).

Pārvati must be shown standing on the left side of Śiva.

According to *Uttara-kāmika* (46th paṭala), Gaṅgā must be represented on Śiva's head on the right side, with her hands joined in an attitude of supplication (kṛtāñjali-puṭopeta-jānhavyā), and crescent moon on the left side of Śiva's head. Śiva must be shown as looking lovingly at Devī's face (aṁbikā-mukhābiṇbabja-bhramarī-kṛtra-lochana). The right leg must be planted firmly, and the left must be above the ground-level in a bent posture thrown across (kuñchitāvartamānāṇhri); the left arm must be spread across (prasārita-satkarah). The normal right hand which is in the abhaya-posture is decorated by a serpent with its hood raised (bhujaṅgenotphaṇena). The upper right hand holds a hand-drum (called in this text diṇḍima), and the corresponding left hand fire. Śiva's body is described as white in complexion like cow's milk (gokshīra-dhavala-prakhya).

This text prescribes that Naṭarāja must be surrounded not only by Devī but by Bhṛṅgi-riṭi and Bhadrakālī. If this dance-style is known as

Bhujaṅga-trāsa, the text mentions that Bhujaṅga-lalita differs from the former only in the detail that the lifted leg has its foot above the level of the knee of the other leg planted on the Apasmāra-purusha (uddhṛtasya talam kuryāt sthitā-jānrdhvatah), in two, three or four 'mātras'.



Naṭarāja (Shoḍaśa-bhuja)

Pūrva-kāraṇa specifies that Naṭarāja in the bhujaṅga-trāsa form must be three-eyed and four armed; that the legs must be aḍorned with jingling

bracelets (kiṅkiṇī); that in between the two left arms must hang tiger's skin (vāma-bāhu-dvayor madhye śārdūlājinakam nyaset); and that the apasmāra-purusha must be represented in the form of a demon (bhūta-rūpeṇa) and in three bends (tri-vakrāyāma-mānena). Śiva's eyes, according to this text, resemble the form of the kurarī-bird.

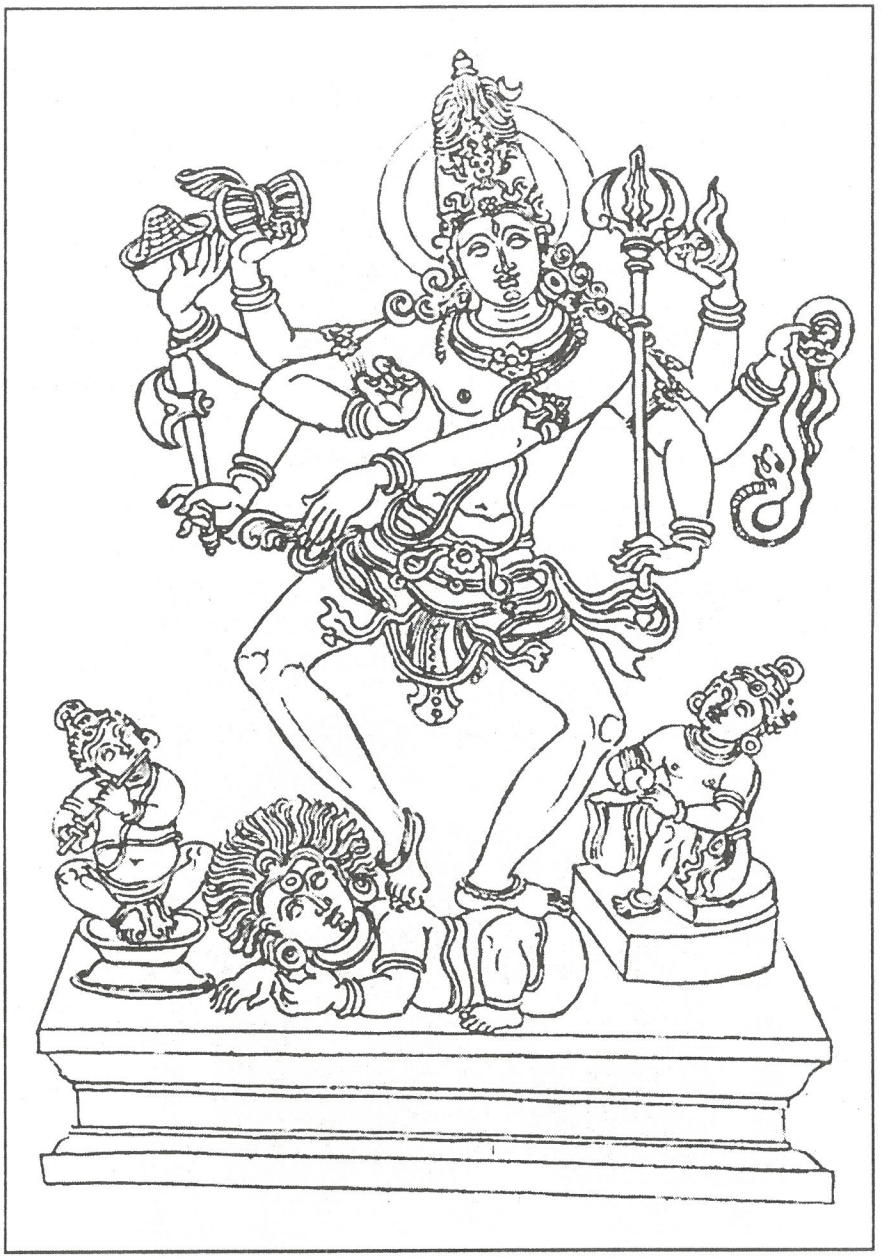
Aṁśumadbheda and Uttara-kāmika provide elaborate iconometric details of the Bhujaṅga-trasa form of Naṭarāja.

One of the nine forms of the Dancing Śiva is known as Gaurī-tāṇḍava; this is distinguished by the presence of Gaurī to the left of Naṭarāja (vāme gaurī-samāyuktam) and to the right Nandi ('dakshiṇe nandikeśinam). Śiva here is red coloured (rakta-varṇa), tranquil (śānta), smiling (smitānana) and four-armed. The braids of matted hair on his head are decorated by crescent-mon (bāla-chandra-jaṭajūta), skull (karoṭi) and by several flowers like baka (mandāra), dhattūra and arka; the matted hair is spread alround his head (suvikīrṇa-jaṭānvita). His wrists are adorned by serpent -bangles (sarpa-kaṅkaṇa), and his hands carry the gesture of protection (abhaya) and hand-drum (ḍamaru) on the right side and, serpent (vyāla) and bowl of fire (vahni-pātraka) on the left. He dances on the apasmāra-purusha, placing his right foot, bent slightly (dakshṇam kuñchitam pādam) on him, while the left foot is raised (vāma-pādam tad-ūrdhvagam).

Another form (ūrdhva-tāṇḍava) is the fifth among the nine forms mentioned in *Kaśyapa-śilpa* (65th paṭala, 77-80). This form of dance is so called because the right leg is raised bolt upright, the tip of the foot touching the ear ('karṇātam uddhṛtam savya-pādam'), while the left leg is slightly bent ('vāmam tu kuñchitam'). The dancer in this form is eight-armed, carrying in his hands on the right side the gesture of protection (abhaya), spear (śūla) lasso (pāśa), and kettle-drum (ḍamaru); and on the left side skull-cup (kapāla), fire-bowl; (agni-pātra) and bell (ghaṇṭā); with the remaining arm stretched across to the right side in the shape of the elephant's trunk. Śiva is represented in this form as alone, and sometimes the Apasmāra-purusha is seen as being trampled upon under Śiva's left foot.

This form is also described as 'Kālikā-tāṇḍava'.

One of the forms of Śiva's dance is Umā-taṇḍava. In this form, he has his consort (Umā) by his side, but the form is distinguished from other forms by having six arms and by the white complexion. He carries in his hands the gesture of protection (abhaya), hand-drum (ḍamaru), spear (śūla),

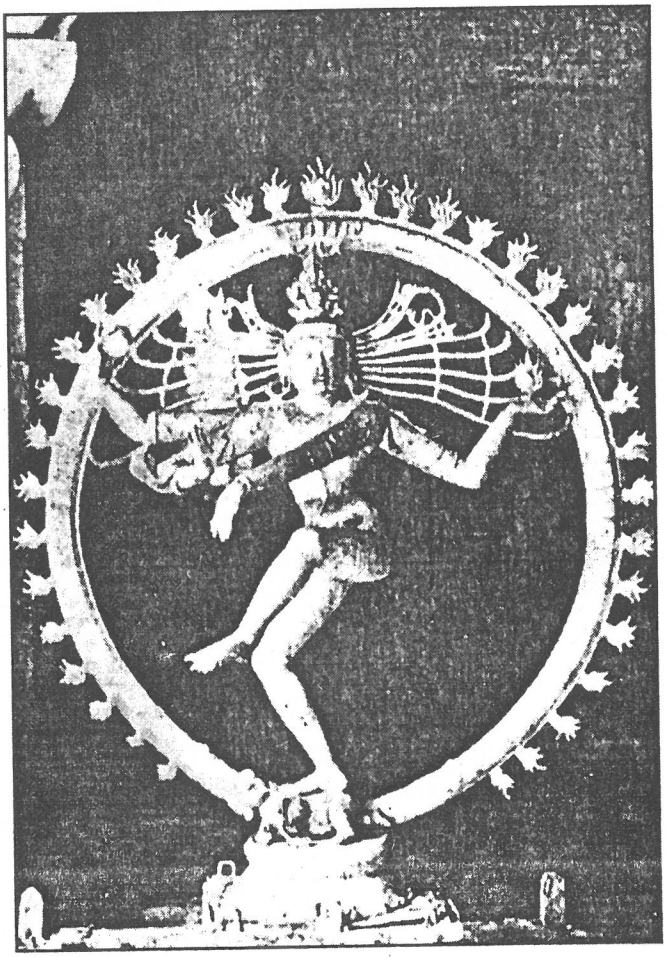


Sandhyā-Tāṇḍava

skull-cup (kapāla), and the gesture of wonderment (vismaya); the remaining hand (normal left) is thrown across in the form of an elephant's trunk (gaja-hastopama). The left foot is placed on the Apasmāra-purusha, and the right leg is raised in a posture corresponding to the left. Śiva in this form is three-eyed; his hair-tresses are arranged in circular braids (jaṭā-maṇḍala);

there is the iconic representation of the river Gaṅgā on his head; the body is bedecked with various ornaments; and he wears tiger-skin as his upper-cloth (uttarīya). Umā (*viz.* Pārvatī) stands on his left side.

Ānanda-Tāṇḍava is one of the seven (according to *Kāraṇāgama* and *Śri-tattva-nidhi*) or nine (according to *Śilpa-ratna*) or eighteen (according to *Kāśyapa-śilpa*) classical forms of dance that Śiva as Naṭarāja is engaged in. The sculptural representation of this form is most celebrated and more often met with, especially in South India. Tillai (Chidambaram in Tamiḷ Nāḍu) is said to be the place where, as said earlier, Śiva danced this form in front of his consort Śiva-kāma-sundarī, and to please his devotees, Patañjali and Yyāghrapāda. This has been most celebrated even in the literary works of the sixth century (*e.g.*, Tirumūlar's *Tirumantiram* 2749-2803). This form of dance is also called 'nādānta-naṭana' or 'bhujaṅga-trāsa' ('puyaṅgam' in Tamil' *cf.* Appar's *Tevāram,* seventh century).



This form of Naṭarāja's dance was adapted to bronze-modelling during the early Choḷa period (about 850 A.D.) and the iconic style reached its perfection during the reign of Parāntaka I (907-955 A.D.). There is a large number of exquisite bronzes of this icon in the Śiva temples of Tamil Nāḍu and Karṇātaka.

Textual prescriptions for this form are not only elaborate but precise. Principally, *Kāraṇāgama, Śilpa-ratna and Kāśyapa-śilpa* deal with this at great length. There are also Tamiḷ works which describe the image of Naṭ arāja as visualised by the saints, and also explain the symbolism of the iconographic details. *Kāraṇāgama* says that this dance-form is truly marvellous for the onlookers ('didṛkshūṇām mahādbhutam'); *Śilpa-ratna* and *Kāśyapa-śilpa* say that the dance was presented by Śiva for the welfare of all mankind ('sarva-loka-hitāvaham'). *Kāśyapa-śilpa* adds that this vigorous dance enthuses the devotees ('utsāha-vardhanārthāya').

The form presents Śiva in a dance-pose with the right leg planted firmly although bent (kuñchita) on the personification of evil (Apasmāra-purusha or Mūyalaka) and the left leg lifted and thrown across to the right side. The dancer is four-armed, and carries hand-drum (ḍamaru) and fire (agni) or bowl containing fire (vahnipātra, according to *Śilpa-ratna*) in his right and left upper hands. The right lower hand is in the gesture of protection (abhaya); the other arm is thrown across (prasārita-bhuja) in a swing ('dolāyamānam' or dolāhasta) and the hand points downward to the left foot that is lifted up.

Around the head, the locks of hair are spread out (prasārita-jaṭa', *Kāraṇāgama*), and the knot on the head is adorned with serpents (*Kāraṇāgama, but Śilpa-ratna* has 'serpents of many kinds', 'nāna-nāga-vichitritam'), flowers dhattūra arka (Calotropis gigantea), hastiśisīrshaka and jewelled band (karoṭi-ratna-bandhana) above the forehead. On the right side of the knot of hair on the head must be the crescent moon, according to *Śilpa-ranta*. The face is smeared with powdered red-lead (sindhūra), and the rest of the body is daubed with ash. The face must show a slight smile ('kiñchitprahasitānana') according to *Śilpa-ratna* and *Kāśyapa-śilpa*. The dancer must be wearing sacred strands called 'upavīta' or 'Yajñopavīta', and the loins must be covered with tiger's skin. The fingers of the hands and the toes of the legs must be adorned with golden rings with jewels set in them (ratna-hemāṅgulīyaka).



Apasmāra (under Dakshiṇāmūrti)

The two-armed dwarf apasmāra-purusha (Mūyalaka) on whom Śiva is dancing must be made in 'chatustāla' measure. He must be lying prostrate on his belly with the head to the right of the dancer; the hands and legs must be thrown about. In his right hand he must hold a serpent (vyāla), the left hand clutching its tail. The dwarf must be greenish dark in compexion, and must be bedecked with ornaments.

Beneath the prostrate apasmāra-purusha should be the lotus-pedestal (padmā-maṇḍala) surrounding the dancing figure. To the left of Naṭarāja must be standing Umā or Pārvatī (called Śiva-kāma-sundarī).

Kāśyapa-śilpa (65th paṭala) gives elaborate iconometric details concerning the dancing figure, the apasmāra-purusha, the lotus pedestal,

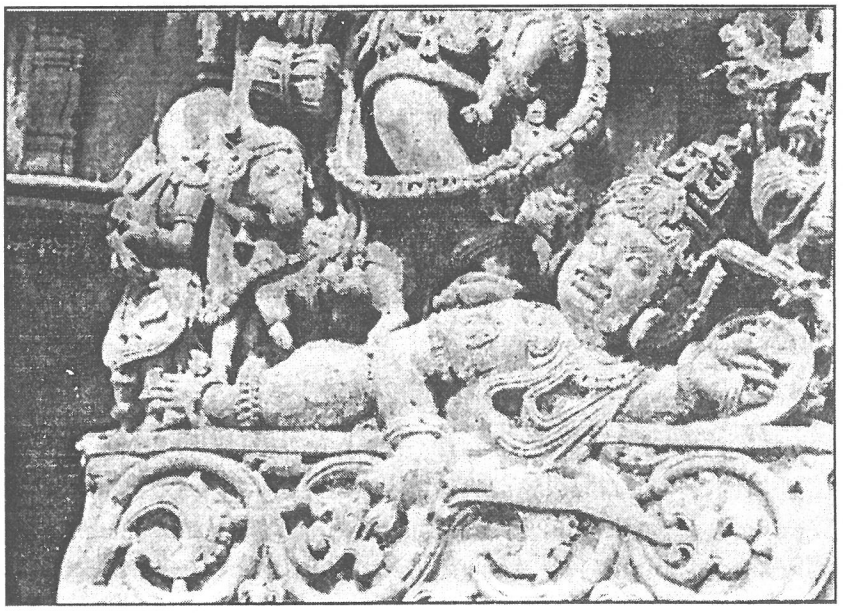
and the circle of lights. According to this text, Naṭarāja icon must be fashioned in the superior variety of Daśa-tāla measure.

Apasmāra-Purusha

A brief account of Apsmārapurusha may now be given.

He is the personification of wickedness, a demon of darkness and confusion (tamah-praveśāddhata-smṛtih); he is also known as Mūyalaka. A dhyāna-śloka of 'chidaṁbara-pañchākshara-mantra' (*cf. Prapañcha-sāra-saṁgraha*) describes him as the illusion of ego ('ātmamoha'), which is trampled upon by Śiva's right foot, and explains that this suppression of evil (nigraha) is symbolized by the syllable 'ma' in the five-syllabled mantra of Śiva (*viz.* Om śivāya namah), as the other syllables signify the divine benevolence and protection (anugraha). The Tamiḷ work *Uṇmai-viḷakkam,* explains that Mūyalaka is actually the karma that defiles the individual's soul (mala).

This Apasmāra-purusha is to be found in two iconic representation of Śiva : Naṭarāja. and Dakshiṇā-mūrti. The form of Naṭarāja has nine varieties, and the varieties known as 'Ānanda-tāṇḍava' and 'Ūrdhva-tānṇḍava' have invariably the Apasmāra-purusha represented under one of the feet of the dancing Śiva. In other varieties, the representation is optional, but is usually omitted; in the variety known as 'sandhyā-tāṇḍava, however, texts prohibit the inclusion of Apasmāra-purusha.



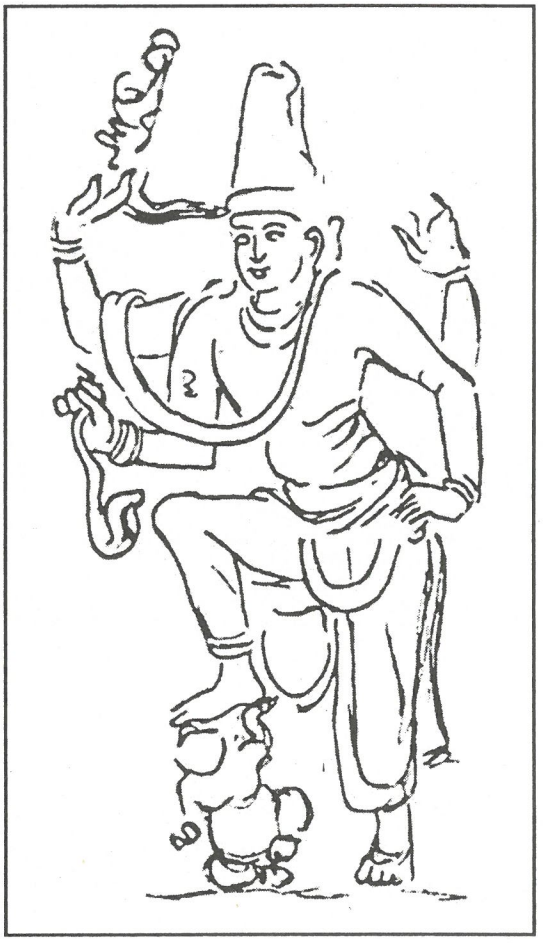
The figure is required to be made in 4-tāla pramāṇa or 36 aṅgulas in length by the aṅgula unit of the Naṭarāja's height (*cf. Sakalādhikāra,* 9, 32) as the form is that of a demon asura) (*cf. Śilpa ratna,* 41). It is usually that of a dwarf with a frightened, chubby face, dark complexion, and red hair, and a 'jaṭābhāra' arrangement of hair on his head, wearing a broad neck-lace (kaṇṭhī), armlets and bangles, a waist-band (udara-bandha) and anklets; he has a pot-belly. He is shown as lying prostrate on his stomach with his face lifted up, on the lotus-pedestal (padma-pīṭha). He holds a serpent in his left hand, and his right hand stretches out in the gesture of a snake (sarpa-mudrā). On his back is planted firmly the right foot of Naṭ arāja (in the Nādānta-nṛtya) which is slightly bent (ākuñchita). In some iconic representation of Naṭarāja, as for instance at Nallūr in Tanjore district (Plate (XXIV in *Bulletin of the Madras Govt. Museum,* Bronzes of South India, NS, Vol. VIII, 1963), Apasmāra-purusha is shown seated crouching under the foot of Naṭarāja. There is similar representation of Apasmāra-purusha under the standing Śiva in the Guḍimallam liṅga.

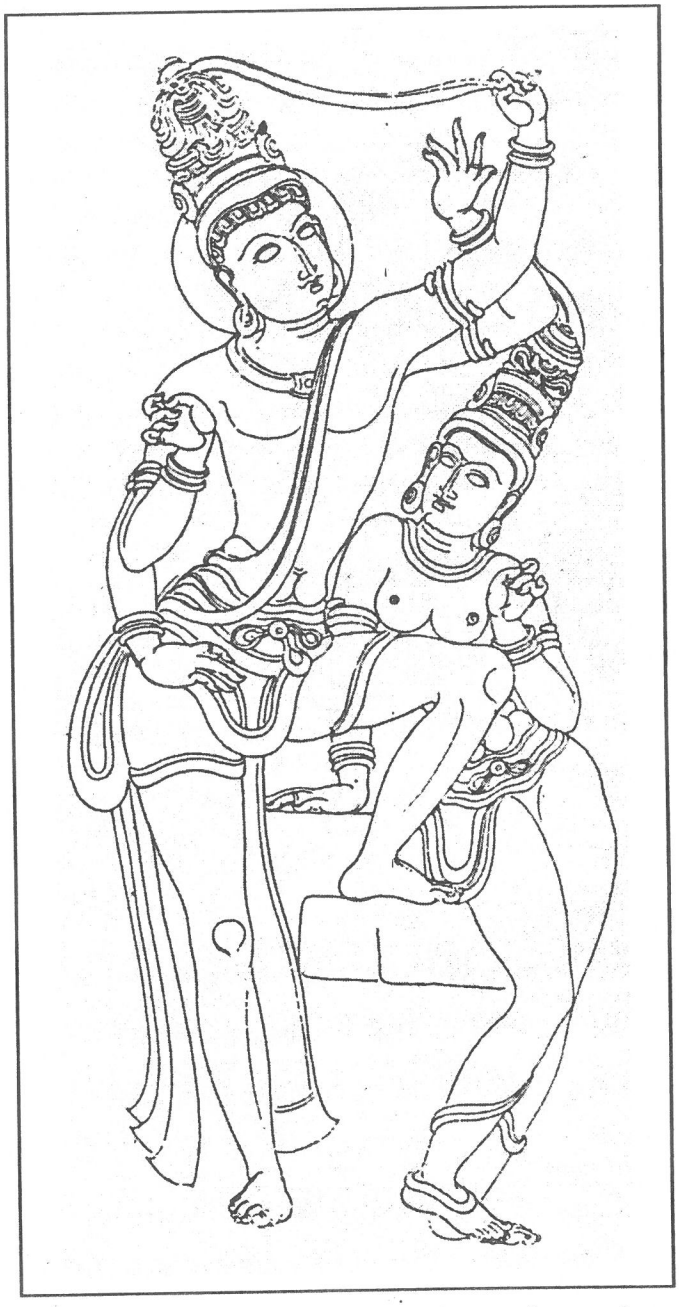


Gaṅgādhara-Mūrti

One of the sportive forms (līla-mūrti) of Śiva, highlighting the presence of the river-goddess Gaṅgā in his braids of matted hair (jaṭā). The background story is told in several texts like the *Rāmāyaṇa, Bhāgavata and Vishṇu-purāṇa*. The monarch, Sagara, intended performing a horse-

sacrifice, and let loose according to custom the consecrated horse for wandering about unchecked over the entire earth. But Indra stole the horse and concealed it deep within the bowels of the earth, where the sage Kapila was engaged in austerities. The arrogant and cruel sons of Sagara (sixty thousand in number!) went in search of the horse, dug into the hermitage of Kapila and, finding the horse there, set out to punish the sage whom they mistook for the thief. The sage, however, burnt them all down by the power of his penance. Sagara's grandson Amśuma went in search of the horse as well as of his uncles, and came to Kapila's hermitage. Finding the horse there, he sought permission of the sage to take back the horse. The sage permitted him, and also told him how his uncles were reduced to ashes. He asked the prince to get the celestial river Gaṇgā to wash the ashes, so that his uncles would ascend to the heavens.



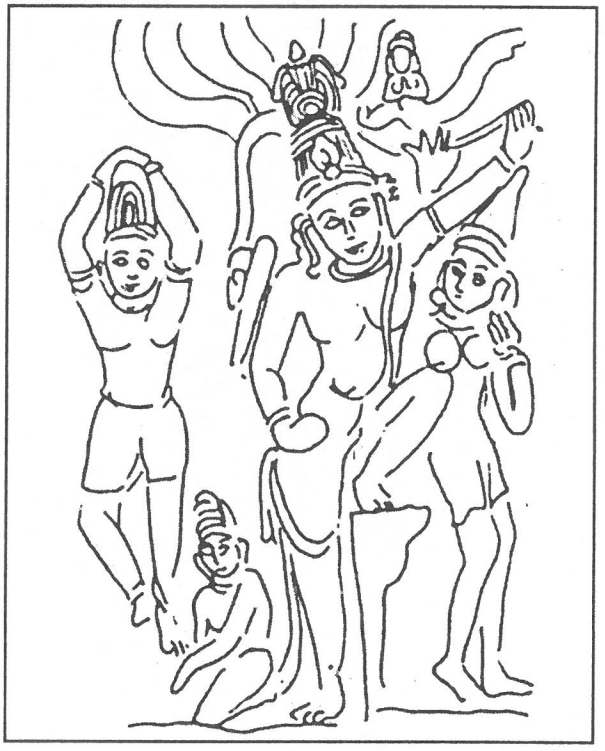


Aṁsuma's grandson (Dilīpa's son), Bhagīratha, undertook to bring the celestial river down, and performed severe austerities. Pleased with him Gaṅgā agreed to visit the earth, but warned him that her descent would be so mighty that the earth stood in danger of being washed away. Bhagīratha thereupon begged Śiva to contain the tremendous torrent of

the celestial river before it touched the earth. Śiva went to the Himālayan peaks, and stood with his matted hair spread out. Gaṅgā impudently rushed on Śiva's head, but lo, the god locked her up in the braids of his matted hair, which he coiled up instantly. Not a drop could trickle out.

This is how Śiva became the 'wearer of Gaṅgā on his head' (Gaṅgā-dhara). The story continues that Bhagīratha had to beg Śiva again to release the waters of Gaṇgā. Śiva then loosened a single braid of his matted hair, so that Gaṅgā could come out in a tiny rivulet. This sequence is known as 'Gaṅgā-visarjana' ('letting Gaṅgā go').

Śiva as Gaṅgādhara is always in a standing posture, with his left leg slightly bent (vāma-pādam tu kuñchitam), with his right leg firmly planted on the ground (susthitam dakshiṇam pādam). The face is slightly inclined to the left (vāmāṁśāvanatānanam), looking at his consort Pārvati, who is standing to his left.



Kailāsanātha temple

The god is three-eyed and four-armed. According to *Pūrva-kāraṇā-gama* (11th paṭala), the right normal hand shows the gesture of protection (abhaya) and the left is in the 'kaṭaka' posture; the other two hands carry

the black antelope (kṛshṇa) and battle-axe (paraśu). The right upper hand (that holds the battle-axe) is lifted as high as the ear and touches the matted hair done up as a crown (kapardopetahasta). *Śilpa-ratna* (22nd paṭala) suggests that the normal right hand must show the aspect of boon bestowal (varada), and the corresponding left arm must go round the Devī in embrace; the upper left hand holds the antelope while the corresponding right hand is raised to the level of the top of the head to touch Gaṅgā in the matted hair (uddhṛtya ushṇīsha-sīmakam, spaṛśed jaṭāgatām Gaṅgām).



According to this text and *Kāmikāgama,* the figure of Devī should be to Śiva's left, and the figure of Bhagīratha (the royal sage who was responsible for the descent of Gaṅgā) to his right. Bhagīrtha's image

should be made in the right-tāla measurement and, as it stands, must not be higher than the level of Śiva's neck; it may reach upto Śiva's neck, chest or navel. Bhagīratha must be shown as wearing as his garment the bark of trees (valkalāmbara), and with his matted hair hanging down (pralaṁbaka-jaṭopeta). He must be two-armed, with the hands in the



supplicating posture held either on the chest or on the head (hṛnmastaka-kṛtāñjalim) *Uttara-kāmikāgama* 63rd paṭala) and two eyed (although the

Pūrva-kāraṇāgama 11th paṭala speaks of 'tri-netram', which must be a mistake for 'dvi-netram' as the Uttara-kāmikāgama has it.

The Devī must be shown standing on the left side of Śiva. Texts like *Pūrva-kāraṇāgama* and *Uttara-kāmikāgama* do not provide any more details for the Devī image. But *Śilpa-ratna* prescribes that her left foot must be planted firmly (susthitam) while her right leg must be slightly bent (kuñchitam), and that her right arm must be stretched out dangling (prasārya) while the left hand holds a flower (pushpa-dhṛk).

If the Gaṅgādhara-mūrti is represented in a panel, other sages may be shown to accompany Bhagīratha. Gods like Brahmā and Vishṇu may also be shown.

Ganga-visarjana-mūrti is a variant form of Gaṅgādhara-mūrti, and the texts do not mention this form separately. But the description of Gaṅgādhara form in texts like *Aṁśumadbheda* strongly suggest the validity of this variant form as distinct from the usual Gaṅgādhara form. It relates to another detail in the story of Gaṇgā's descent to earth in response to Bhagīratha's penance. When Gaṅgā was confined to the braids of hair on Śiva's head, Śiva's consort Pārvatī grew naturally jealous and indignant at the presence of another woman on the head of Śiva. Did not Śiva receive this woman on his head, suggesting his abject submission to her? Śive had not only to reassure Pārvati that his love for her was complete, undivided and supreme, but also had to let Gaṅgā go away (visarjana). In any case, Gaṅgā had to be released for Bhagīratha's benefit.

Śiva in this variant form is shown in the act of releasing Gaṅgā from the braids of his matted hair while also reassuring Pārvati. *Aṁśumadbheda* (66th paṭala) prescribes that the Devī must be shown standing to the left of Śiva, with a disconsolate countenance (virahitānanā) (also *Kāśyapa-śilpa,* 10, 7 and *Śilpa-ratna*, 22nd paṭala). Anger and jealousy may be shown on her face. Śiva is shown caressing her, embracing her with his normal left arm (devīm āliṅganam) (*Aṁśumadbheda, op. cit.*).

His upper hand in the kartarī posture is raised to the level of his head, and is shown taking out a single braid of hair from his crown (jaṭā-mukuṭ a), with the image of Gaṅgā coming out along with it (param tu dakshiṇam hastam ushṇīshāntam tathoddhṛtam; jaṭām cha jāhnavīm bibhrat aparam kartarī bhavet, *Kāśyapa-śilpa,* 10, 5.

Vishāpaharaṇa

One of the sportive-forms of Śiva, this form has its background in the story that during the churning of the milky ocean (samudra-mathana) by gods and asuras for obtaining nectar (amṛta), terrible poison (called hālāhala or kālakūṭa) came out and threatened to destroy the worlds. Śiva, in order to save the worlds from imminent destruction, proceeded to swallow the poison himself. But Pārvati became anxious lest the poison enter Śiva's body, and held his throat firmly so that the poison would not descend through the gullet. Śiva thus became poison-throated (Visha-kaṇṭha); the neck turned blue because of the poison (nīla-kaṇṭha). The worlds were saved.

Śiva in this form is red-complexioned, three-eyed and four-armed. He is bedecked with all ornaments, and wears his matted hair as a crown. He carries in his upper hands black antelope and battle axe. His normal right hand holds the bowl of poison, which he is looking at before drinking it up.

दक्षहस्ते गरं धृता पानोन्मुखमदेक्षणः

His left hand assumes the gesture of varada or boon-bestowal.

To the left of Śiva stands gaurī in the three-bend posture, with her right foot taken to the left of the left foot.

सव्यापसव्यस्थितकुञ्चितांघ्री

She is prescribed to be depicted as agitated ('chintākulā), concerned with the welfare of her husband ('īśvara tushṭī'). Her garments are yellow in colour. Her right hand is placed upon Śiva's throat, pressing it lest the poison descend through it.

कण्ठे निपीड्य स्थितं सव्यलम्बम्॥

ICONIC FORMS

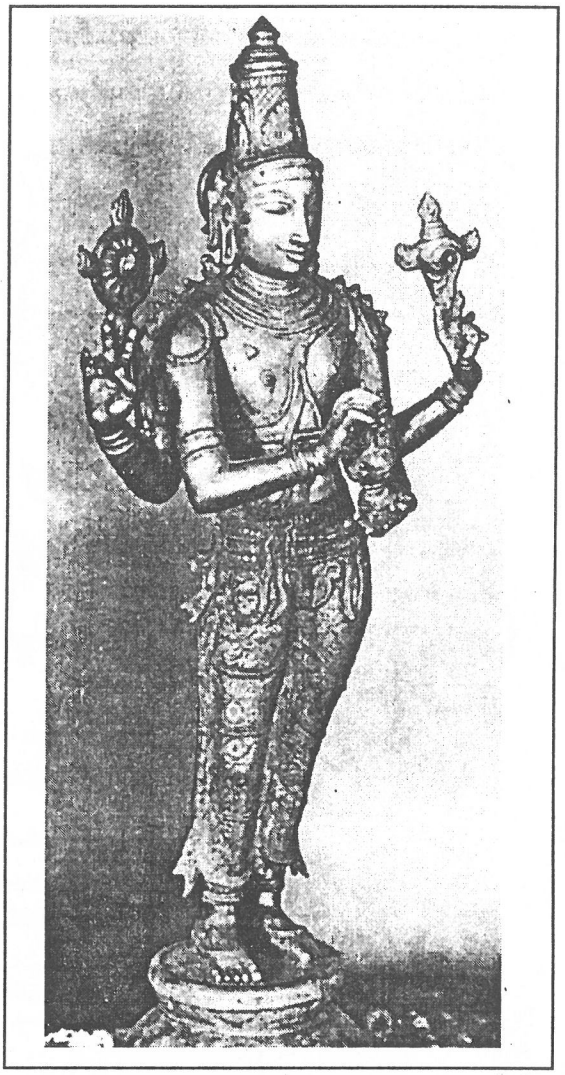
8. Kalyāṇa-Sundara-Mūrti

Also called Vaivāhika-mūrti, it represents Śiva as the bridegroom, with Pārvati, his bride. 'Pārvatī' is described in this representation as 'svayamvarā' in *Śilpa-ratna.* The legend related in the Purāṇas, in *Rāmāyaṇa* and in the well-known epic-poem *Kumāra-saṁbhava* of Kaḷidāsa



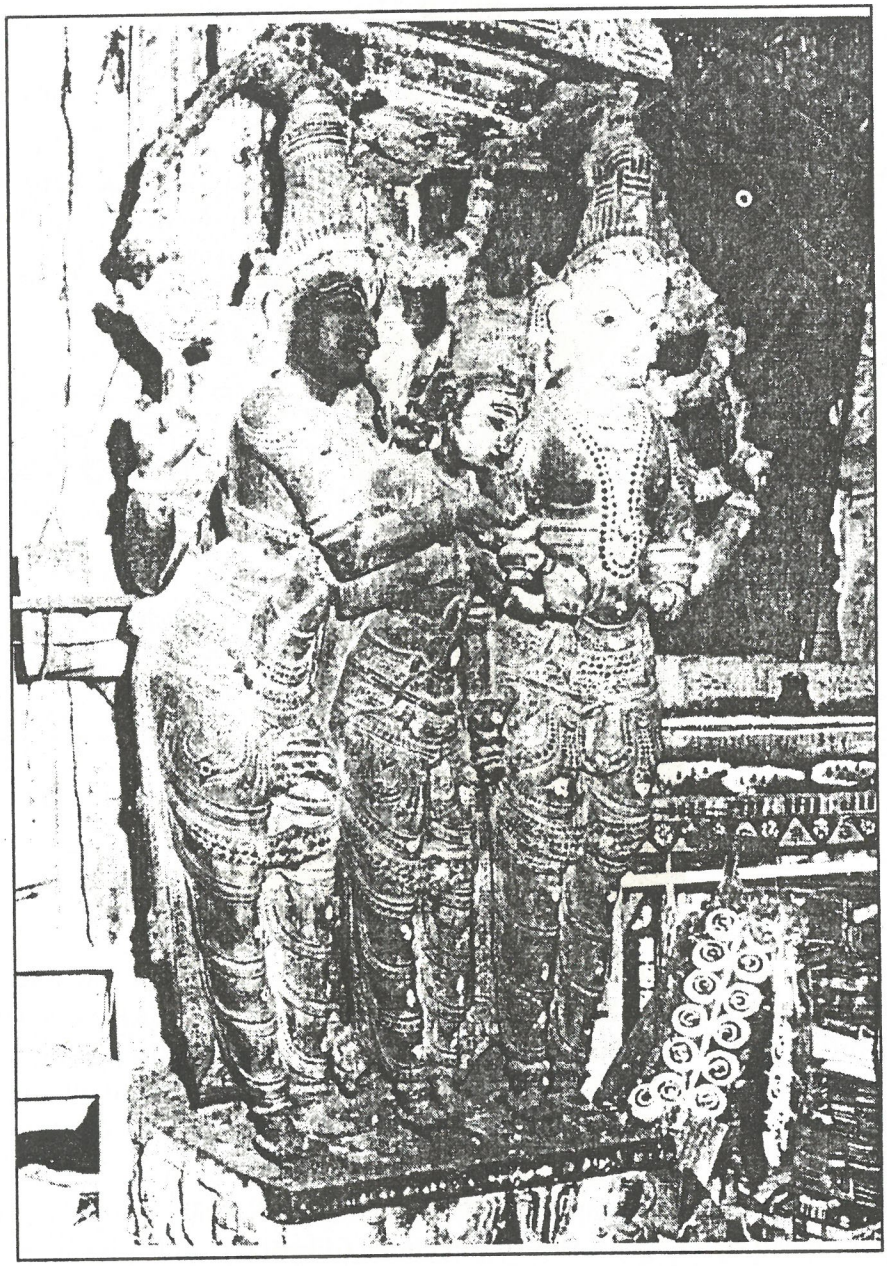
provides the occasion of this iconographic representation. After the wife of Śiva, Dākshāyaṇī, humiliated by her father Daksha, immolated herself in the sacrificial fire, she took birth as Pārvatī, daughter of the mount Himālaya and his consort Menā. Pārvatī, as a young girl, resolved to marry Śiva and none else, and performed severe penances for the purpose in the vicinity of Śiva's hermitage on the Himālayan foot-hills. Śiva had become an ascetic following the loss of his wife (Dākshāyaṇī), and his indifference to the worldly cares had emboldened the wicked asura, Tāraka (who had obtained a boon from Brahmā that he would not be killed by any god or human being that was in existence), to terrorize the three worlds. The gods conferred and resolved that Śiva's austerity must be broken so as to make him marry again and beget a child who would vanquish the asura Tāraka.

The god of love, Kāma, was urged to proceed to Śiva's hermitage and attempt to make Śiva lovelorn. When Kāma went to Śiva's hermitage and found an opportune moment in the presence of the lovely Pārvatī (who had come there to help Śiva in his austerities), he struck Śiva with his amorous arrow. Śiva saw Pārvatī with longing eyes, but immediately recovered his composure and burnt down Kāma with the fire of his third eye. But, Kāma's mission had succeeded, and Śiva discovering how fervent and single-minded Pārvatī's devotion to himself was, consented to marry her. The marriage was celebrated with the creator Brahmā as the officiating priest, with Vishṇu (Pārvati's brother) as the 'giver-away' of the bride, and in the presence of all the denizens of the celestial realms.



While it is usual to represent Vishṇu and Lakshmī in the role of bestowing Pārvatī on Śiva, some texts prescribe that Himavān (the personified mount) and his consort Menakā must be shown to assume this role as parents of the bride. Śiva and Pārvati occupy the focus of attention, when the sculpture is in the narrative relief style (as in Elephanta and Ellora) depicting the largely attended festive scene of wedding. Texts prescribe that the iconographical representation of Kalyāṇa-sundara must be surrounded by the guardians of directions (dikpālās), gods (devas) with their consorts (śaktis), and demi-gods like siddhas, yakshas, nāgas and kinnaras, sages like Nārada and the seven mother-goddesses (mātṛkās). All of them are to be shown as happily marvelling at the unique occasion

('saṁbhrānta-mānasopetāh') and joining their hands in supplication (añjali). Sculptural treatment of the wedding scene is calculated to inspire awe and delight.



More often, however, the iconographic representation of this form of Śiva in stone-pillars and narrow panels, and in bronze involves, besides the bride and the brideroom, only Vishṇu with Lakshmī and Bhū, and

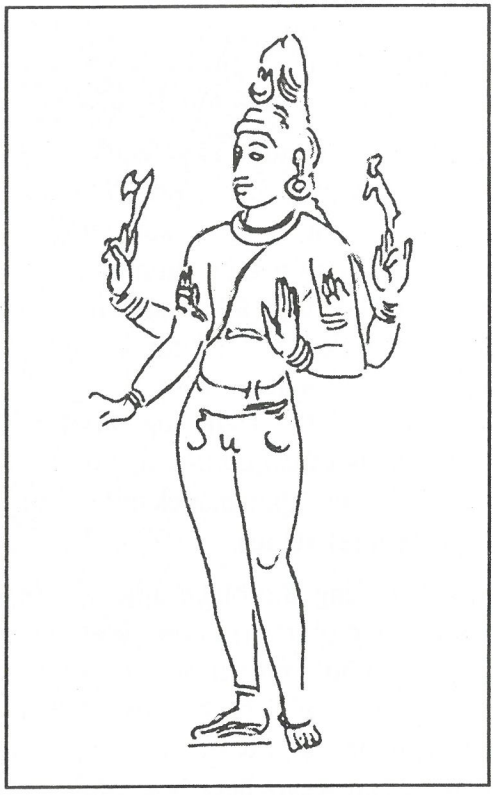
Brahmā as the priest soleminising the wedlock (purohita). Sometimes, it is a group of three figures, Pārvati in the centre, with Vishṇu to her right a little at the back, and Śiva to her left, all of them standing and facing East.

Śiva is represented here, according to texts like *Sakalādhikāra* (chapter 12). *Uttarakāmikāgama* (chapter 58), *Pūrva-kāraṇa* (chapter 11) and *Śilpa-ratna,* as a handsome ('sundara') person, in the first flush of youth ('prathama-yauvanam') and with a face illumined by romance (śṛṅgāra-vadanānvitam'). He is bedecked with all ornaments and looking auspicious ('māṅgalyam cha kṛtam vapushi'). His body-complexion is of the coral hue ('pravāla-saṅkāśam'). He stands with his left leg firmly planted (susthitham vāmapādam) and the right leg slightly bent ('dakshiṇaṁ kuñchitam'). One of the texts (*Sakalādhikāra*) prescribes that he must be shown as intendent to move on ('gamanāpekshitam rūpam'). He is shown in the 'three bend' (tribhaṅga) stance.

He is four-armed, carrying the black antelope (kṛshṇa-mṛga) in his left upper hand and battle-axe (paraśu) in the right upper hand; his normal right hand is stretched out to hold Pārvati's right hand, while in his normal left hand he shows the gesture of boon-bestowal (varada). On his head is the tall crown made up of the braids of hair, adorned with the crescent moon. He has three eyes, and wears necklace (hāra), arm-let (keyūra) and wrist-let (kaṭaka). According to *Pūrva-kāraṇāgama,* the three serpents, Vāsuki, Takshaka and Pushkara are his three ornaments : ear-piece (kuṇḍala), waist-band (kañchi) and necklace respectively. His lower body is draped in silken garments ('kshaumavastra-dharam'.)

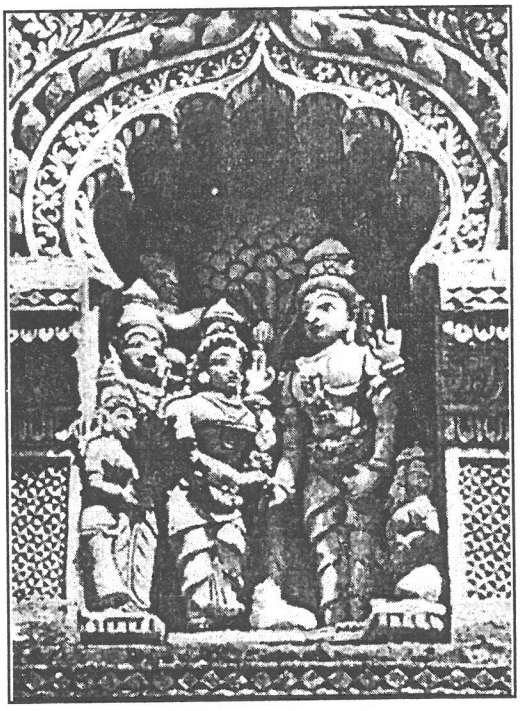
Pārvatī, the bride, is described as dark in body-colour ('syāma-nibhā'), well-decorated ('sarvābharaṇa-bhūshita') and draped in silken robes ('dukūla-vasanā'). She is two-armed, her right hand grasped by Śiva ('śaṁbhor hastena saṅgrāhyām'), and the left hand carrying a blue-lotus (utpala). Her head must be slightly bent, with coyness ('salajjā', 'lajjā-laṁbānanā').

She is accompanied ('anugatā') by Lakshmī and Bhū (the two consorts of Vishṇu, her brother), both of them bedecked with all ornaments and their hands placed on the waist of Pārvati ('hastyābhyām samspṛśedete gaurāyās tu kaṭī'). Lakshmī in particular, must be in an auspicious and festive attire (śobhanāṁbara-sampannā') with broad hips (śronīvipulā'); her arms are graceful, like the elephant-trunk and adorned with bracelets (kaṭaka) and armlets (keyūra).





Vishṇu, who is represented to function as the customary 'giver-of-the-bride' ('kanyā-dāta'), is distinguished by his tall crown (kirīṭa), ear-ornaments shaped like crocodile (makara-kuṇḍala), the 'śrīvatsa' on his chest and the usual conch (śaṁkha) and discus (chakra) in his two upper hands. His two normal hands carry a golden pot (suvarṇa-kalaśa) and he is seen in the act of pouring water into the joined hands of Śiva and Pārvati for confirming the gifting of the bride to the bride-groom (jala-dhāronmukham). He is dark-complexioned and stands by the side of Pārvatī to the north of the sacrificial altar (homa-kuṇḍa) and facing the Southern direction ('homasyottaratah, dakshiṇābhimukhah'). His stance is described as one of equipoise (sama-bhaṅga) in *Aṁśumadbheda,* but as that of 'three-bend' (tribhaṅga) *Sakalādhikāra.*



Brahmā the creator (prajāpati), is seated in front of the group, tending the fire in the sacrificial altar before him. He is four-armed, carrying in his two upper hands, water-pot (kamaṇḍalu) and rosary (akshamālā). His two normal hands hold the ritual ladles 'sruk' and 'sruva', which are required to pour libation into the fire. Alternately, texts suggest that his right hand must hold the sruk and the left assume the flag-pose (patākā or sūhīpatākā) *Pūrva-kāmika*), or the two hands must show the gesture of boon-bestowal and protection (varābhaya) *Uttara-kāmika*). His body-

complexion is reddish (*Pūrva-kāraṇa*). He is adorned with the sacrificial cord (upavīta), the waist-band of the muñja grass (maunjī-mekhala), an upper cloth (uttarīya) and crown of matted hair (jaṭāmakuṭa). he sits on a lotus seat (padma-pīṭha), facing North, and in front of the sacrificial altar. The sacrificial altar (more properly pit or homa-kuṇḍa bound by three broad tiers; tri-Mekhalā must contain the fire with five flames (*viz.*, tongues').

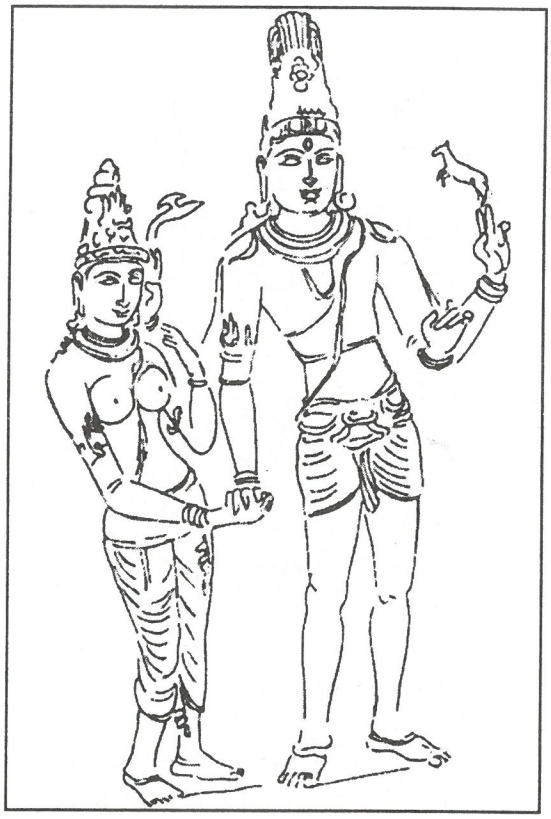


Regarding the measurements of the figures involved, Śiva's eye, chin or chest is taken as the standard. Pārvatī's height is required to reach Śiva's eye, chin or chest. Likewise, Vishṇu's height is prescribed to be three-fourths or two-thirds of Śiva's height; if it reaches the level of Śiva's nose, it is superior (uttama), if it is at the level of the chest, it is inferior (adhama), or if it is at the level of the shoulder, it is midling (madhyama).

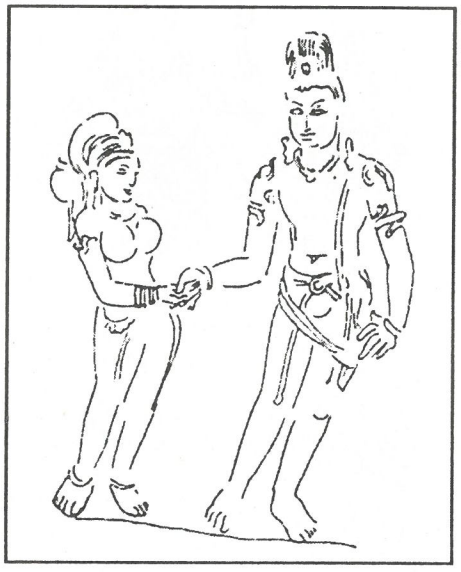


Brahmā's height must be less than Vishṇu's, one-sixth, or one-seventh or one-eighth less. While in the standing position, he must be as high as Śiva's chest. Lakshmī must be as tall as Vishṇu's chin or shoulder. The height of the fire on the altar must be one-fourth of Brahmā's height.





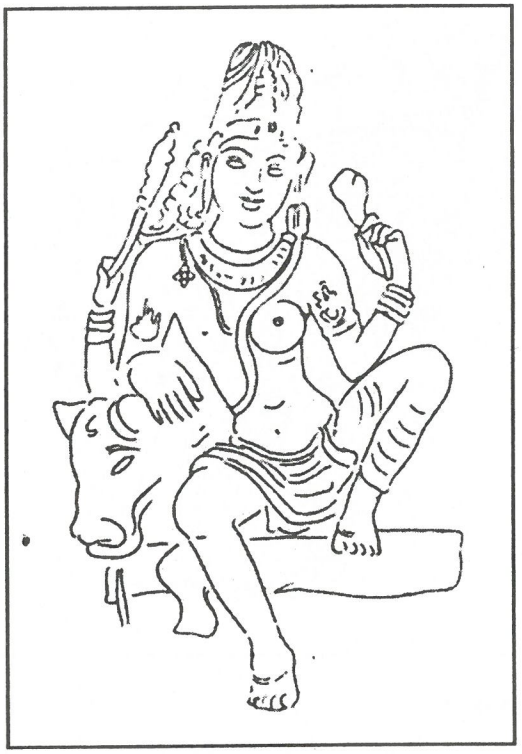
Sakalādhikāra describes this iconographic form as 'securing peace on all sides' (sarva-śānthi-kara) while *Śilpa-ratna* calls it 'all-auspicious' (sarva-maṅgalam).



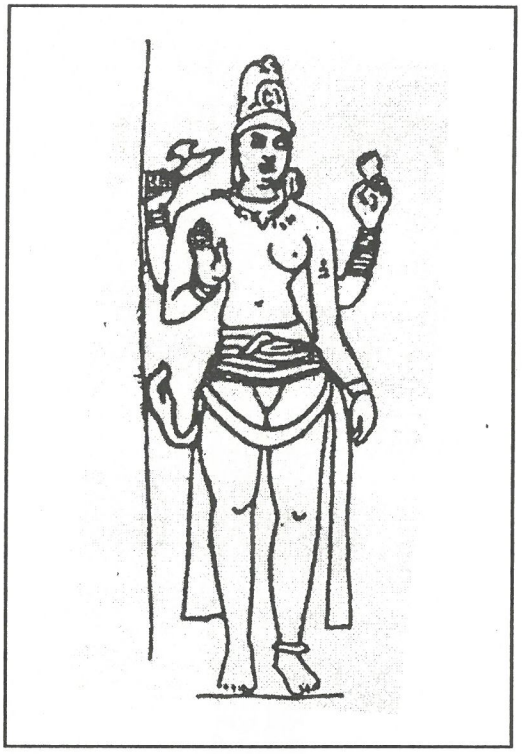


9. Ardha-Nārīśvara



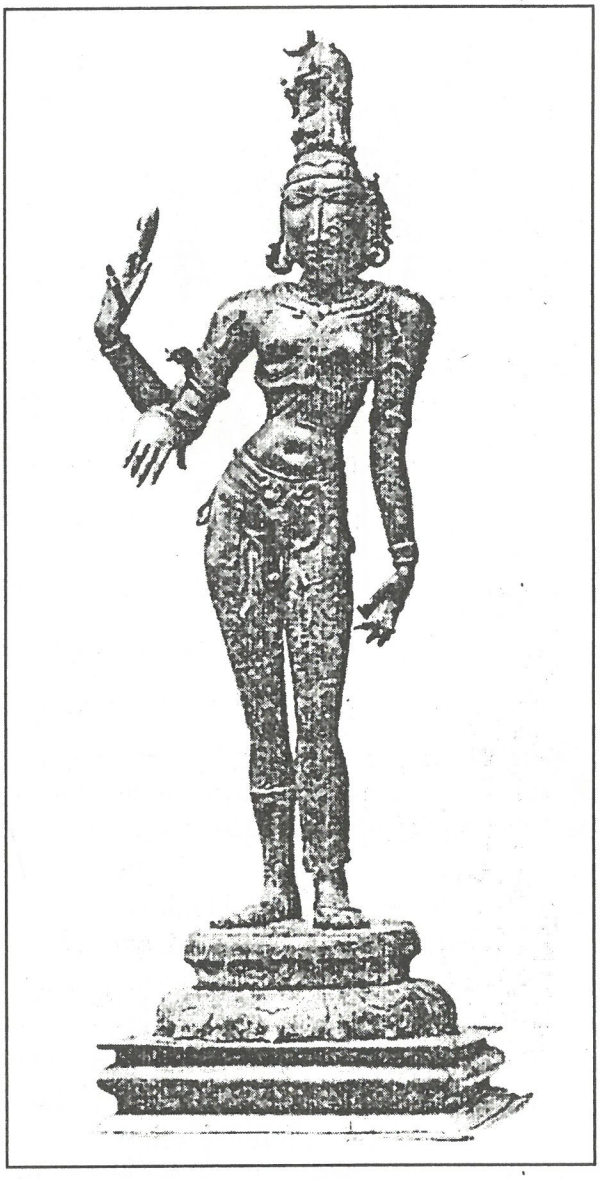


The 'half-feminine form of Śiva' (ammai-appan in Tamiḷ) is an illustration of the syncretic image, where two dissimilar but complementary aspects are represented in a unity. In the iconic representation of Śiva known as Ardha-nārīśvara or Ardhayuvatīśvara (in Assam), the right half represents the male principle (purusha) or Śiva while the left half represents the female principle (prakṛti or shakti) or Gaurī. The androgynous symbolism in iconography is characteristic of Śiva (later adapted to the representation of Vishṇu as 'ardha-Lakshmī-Hari'), and is an artistic elaboration of the idea involved in the aniconic 'liṅga' form of Śiva (which also is a unity of liṅga or male aspect and yoni or female aspect). It is interesting that this form is enumerated among the forms of Śiva, and not among the forms of Devī. This is derived from the Vedic description of Śiva as having two forms : malevolent and benevolent ('dve tanū tasya devasya ghoram anyam śivam anyam'). The violent and destructive aspect (ugra) is represented by the male form, and the tender and creative aspect (saumya) by the female form. In the Khonamukhi granth (Assam) of Dharmapāla of Prāgjyotisha, dating back to the fifth century A.D., where this composite form is eulogized, we read that the form was assumed 'as if to symbolize the creation where the amorous and fierce elements are coalesced'.

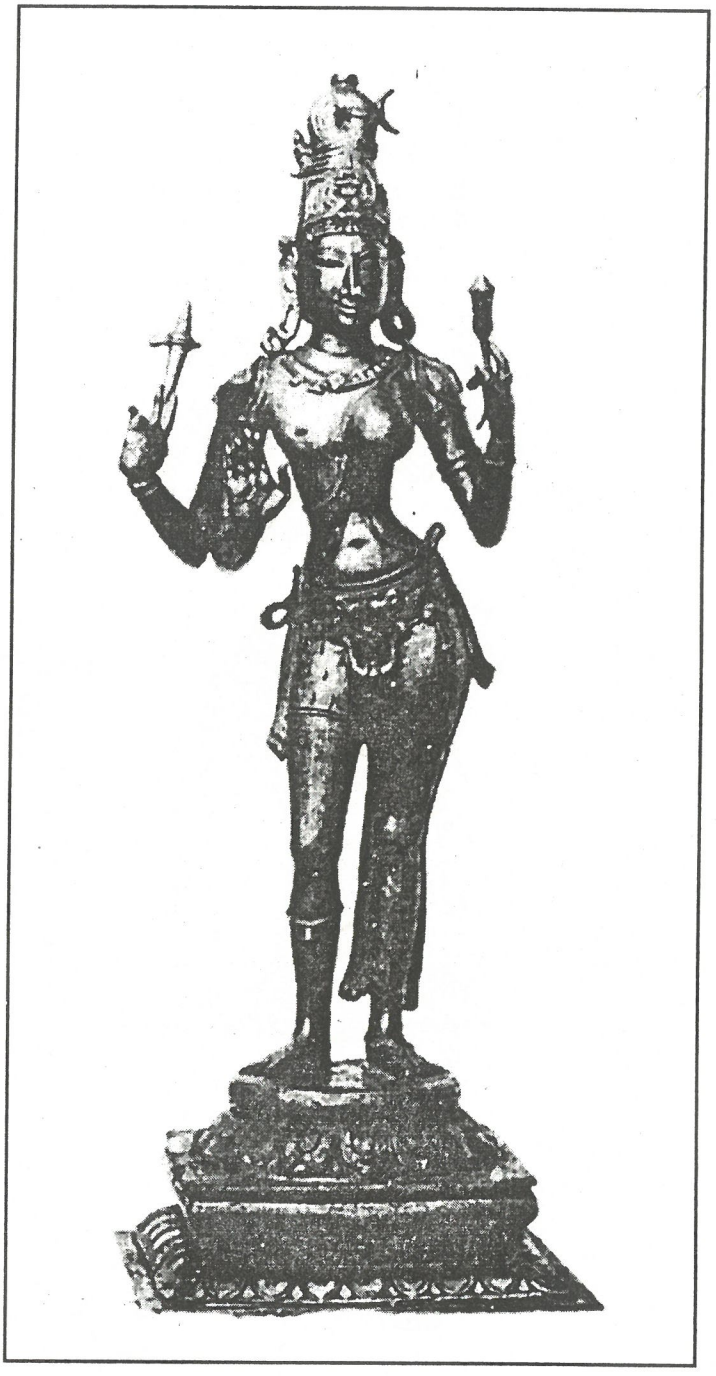


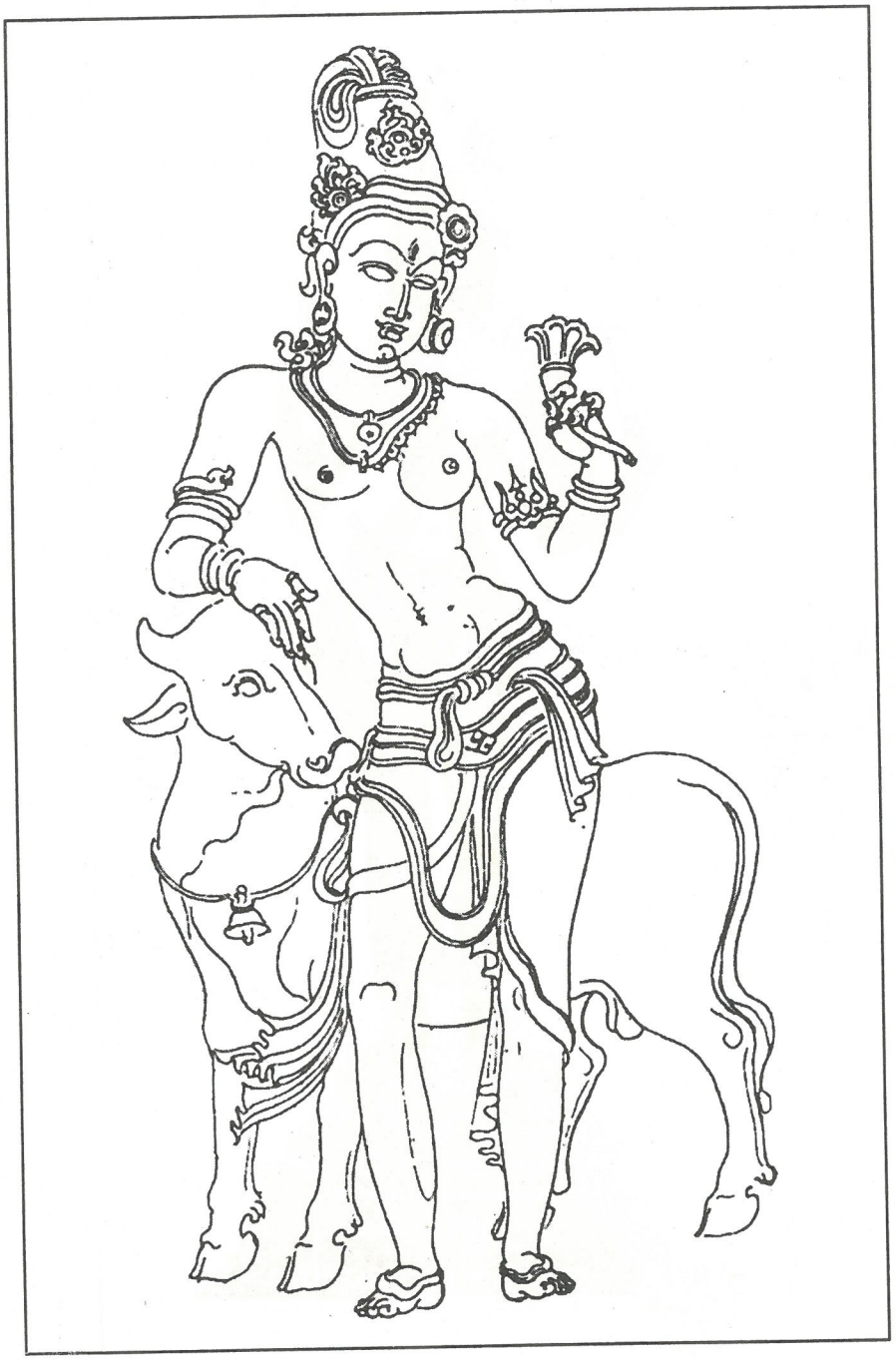
Classical iconographic texts like *Śilparatna* and the Śaiva-āgama texts like *Kāraṇa, Kāmika, Aṁśumadbheda* and *Suprabeda,* give details regarding the differential delineation of the two forms brought into a unity. Iconographic representations in stone are available in the northern parts of India as well as the south, since at least the sixth century A.D., Śiva in this form is represented with two arms (in several places), three arms (as in the Kailāsanātha Temple at Kāñchipuram or in the Bṛhadiśvara temple at Tanjore), four arms (as in the rock-cut temple at Badāmi), or eight arms (as in the temple at Dārāśuram). The last mentioned icon (at Dārāśurm in Tamiḷ Nāḍu) has also three faces, while the others have only one. There is a dhyāna-śloka which describes Ardhanārīśvara with four faces and eight arms ('ashṭabāhum chaturvāktram...').

The accommodation of the attributes characteristic of the male and female principles in the two halves of the body (dehārdha-ghaṭanā) is variously done. But it is always the right half that represents the male, and the left half the female ('dakshiṇārdhe haram chaiva vāmardhe pārvatīm tathā'). If the icon is two-armed the right hand is shown holding the human skull (kapāla) or is seen in the gesture of protection (abhaya-mūdrā),



and the left hand hangs down gracefully or holds a flower or a mirror. The right hands will have trident and bow (pināka) according to *Bṛhat-samhitā.* If the icon is three-armed, the male half has two hands and the female half has only one hand (holding a mirror or flower or parrot). If the icon is four-armed, the right hands are shown carrying Śiva's weapons like battle-axe (paraśu), trident (triśūla) mallet (ṭaṅka), or rosary (akshamālā), and the left hands carrying the attributes of a female divinity (like the blue-lily or dangling arm). According to *Vishṇudharmottara*, the hands must have rosary and trident on the right side, and mirror and blue-lotus on the left.

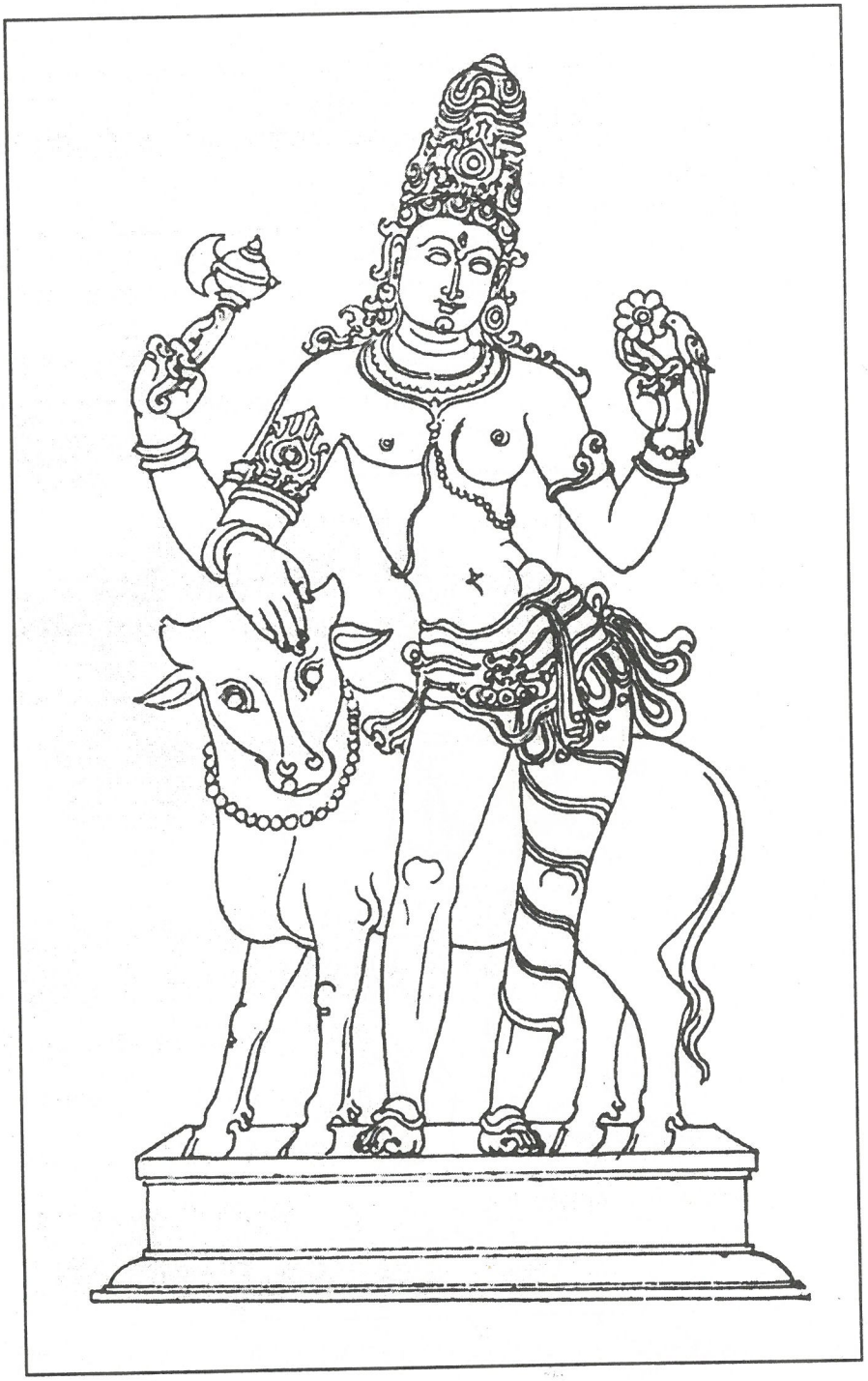




The iconographic differentiation of the two halves further involves the upward braid of matted hair (jaṭāmālā), crescent-moon (ardha-chandra), coiled ear-pieces (kuṇḍala), tiger-skin at the waist and above the knee (vyāghrājina), and ash-besmeared body (bhasma-bhasita) for the right half (*viz.*, Śiva), and the crown known as karaṇḍa-makuṭa, the ear-piece known as vālikā, coloured silk saree reaching the ankles, the triple-girdle (kaṭi-sūtra-traya), a breast and saffron-smeared body (kuṁkumalepa) for the left half. On the forehead, the right half wears half of third eye ('lalāṭam nayanārdhena samyuktam', characteristic of Śiva), while the left half wears the tilaka. The left eye is painted with collyriam (kajjala). The right eye has a fierce sight while the left eye is cool (*viz.*, compassionate) ('dakshiṇe rudra-dṛshṭis syād vāma-pārśve tu śītalam'). The right arms are manly and strong, but the left arms are tender and graceful.



Some icons of Ardha-nārīśvara are represented as playing Vīṇā. And as the playing of vīṇā requires the use of two hands, both the halves of



the body are represented as engaged in this common activity. In the early icon at the rock-cut temple at Badāmi, we find that the four-armed icon carries in the right hands the battle-axe (paraśu) and Vīṇā. In some of the icons, Śiva's vāhana, the bull (Nandī) is also shown, to the right of the icon. In the Badāmi icon, described above, along with Nandī. Śiva's devotee Bhṛṅgi also is represented.

Bṛhan-nāradiya-purāṇa prescribes that one half of the icon (female) must be black and the other (male) yellow; one half must be clothed with a silken garment while the other be naked; on one half must be shown a garland of lotus-flowers and on the other half a garland of skulls. The female half must be bedecked with gem-set armlets, wristlets and rings, while the male half must be left bare.



There are various accounts in the purāṇas concerning Śiva's assumption of this peculiar form. One of them is that the creator Brahmā brought forth the primordial father-figures known as Prajāpatis, and assigned to them the task of producing all things in the world. They, however, could not discharge this duty, because they were only male principles and as such lacked the productive power. Thereupon Brahmā performed penance

and invoked Śiva for help. Śiva appeared before him in the form of Ardha-nārīśvara, half-feminine and half masculine. Then all things in the universe could be created, and each thing contains within it the unity of masculine and feminine principles (*Śiva-purāṇa*).

Another story is that Pārvatī the consort of Śiva, wished that she should reside with Śiva always, embracing him limb by limb. This wish was fulfilled by Śiva by assuming the form of Ardhanārīśvara (*Skānda-purāṇa,* 47, 54, ff). Still another is that while all the gods and sages reverentially went round both Śiva and Pārvatī seated on mount Kailās, the fanatical devotee of Śiva, Bhṛṅgi, resolved to go round Śiva only, much to the annoyance of Pārvatī. Pārvaṭī cursed Bhṛṅgi to be reduced to a mere skeleton covered by skin. In this condition, Bhṛṅgi could not support his body on his two legs, and Śiva, taking pity on him, provided him with another leg. But to correct his devotee's error, Śiva assumed the form of Ardhanārīśvara to show that in truth Śiva and Pārvatī were one and inseparable.

Vishṇudharmottara, (3, 55, 1-5), *Bṛhat-Saṁhitā* (58-43) and *Sakalādhi-kara* (13, 1-70) contain iconographic prescriptions concerning this form of Śiva. According to the last text, the figure (whether two-armed or four armed) must be made to plant its right leg firmly and vertically on the ground while the left must be shown as slightly bent (kuñchita). The right hands (if four-armed) must carry the battle-axe (paraśu) and the gesture of protection (abhaya); the upper left hand in the kaṭaka-mudra will carry a flower, and the front hand on the same side will rest on the bull's head (vṛshasya eva śirasi nyasta-kūrparam'). If the figure has only two arms, the right hand will assume the gesture of boon-bestowal (varada), or in the alternative carry a trident, and the left hand will carry a flower (blue-lotus).

The *Bṛhatsaṁhitā* prescribes that the bull (which is the vāhana of Śiva) must be shown at the back of the Ardha-nārīśvara form. It is usual for the standing representations of this form to include a bull, on whose head one or the other hand of Śiva will rest. Some representation will portray bull on the right side and lion (which is the vāhana of Devī) on the left.

This form was in worship all over India during the first few centuries of the Christian era; it was especially wide-spread in the northern regions of the country. The earliest stone image of this form may be traced to the Kushāṇa period (first and second centuries (A.D.), and numerous stone and terra-cotta representation of this deity that have been discovered in

the North belong to the sixth century. The northern representations are four-armed, while the early Southern representations are three armed (two of Śiva and one of Devī). The crown in both representations are half jaṭā-mukuṭa and half karaṇḍa-mukuṭa. The South Indian figures, especially the bronze ones, are usually in the three-bend (tribhaṅga) stance.

There are variations in textual prescriptions, and the iconographic texts of South India are particularly elaborate in the delineation of this form. *Uttara-kāmikāgama*, for instance, prescribes that the left ear must be adorned with leaf-ear piece (patra or kalikā), must have the gaze settled on the mirror ('darpaṇāskta-lochanā'), must wear a fine garment of variegated design ('chitra-vastra-paricchadā'), must have the toes of the foot (which is firmly planted, 'susthita') adorned with rings 'nūpureṇa alaṁkṛtam'); it also specifies that the hair on the head on this side must have curls and ringlets ('alakena samanvitam').

According to *Śilpa-ratna,* it is the right foot that must be firmly planted, and the left slightly bent (kuñchita), whereas *Aṁśumadbhedāgama* would have it the other way about, and a treatise attached to it, *Kāśyapa-śilpa,* provides a choice in this regard. *Vishṇudharmottara* prescribes that the Śiva's side must show erect penis turned upright (ūrdhva-liṅga), that the right side must be duabed with ash (bhasmoddhūlita) while the left side must be smeared with red saffron (kuṁkuma-bhashita).

Aṁśumadbhedāgama suggests that the garment on the right side (elephant's hide or tiger skin) must reach half-way down the thigh ('ūru-madhyastham') while the garment on the left (silken garment) should reach the ankle (gulpha). *Uttara-Kāmikāgama* enjoins that the entire form must closely resemble the Kevala-chandraśekhara-mūrti, except for the male-female differentiation. *Suprabhedāgama* prescribes that the right half must be red in colour (rakta-varṇa). *Śilpa-ratna* would have the left hand carry a flower in the kaṭaka postures ('pushpadhṛkkaṭakam'), but *Suprabheda* would have a parrot ('prakoshṭhe śuka-saṁyuktam') instead of the flower. According to *Vishṇudharmottara,* the loin on the right side must have a serpent as girdle ('sarpa-mekhala-maṇḍita'), whereas on the left side there must be a girdle set with diamond and lapis lazuli ('vajra-vaiḍūrya-bhūshita-mekhalā').

The variations relate, in the main, to the number of hands and the weapons or objects carried in them. Texts (like *Kāśyapa-śilpa,* 69 (1) provide that the form of Ardhanārīśvara may be two-armed, four-armed,

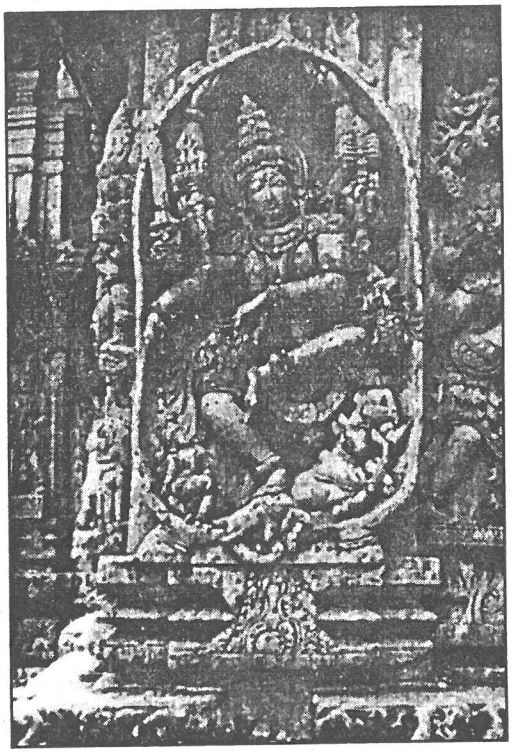
or six-armed. The three-armed images are not frequently mentioned in the texts, although they are common in the South. The two-armed image shows the gesture of protection (abhaya) in the right hand and holds a flower in the left ('vāma-haste pushpa-dhṛk)'; or skull (kapāla) in the right hand, the left arm being held in a swing (prasārita). The weapons of Śiva that are to be displayed in the other varieties include battle-axe (paraśu), fire (vahni), and spear (śūla). *Kaśyapa-śilpa* (*op. cit.*, 6) mentions book (pustaka) in this context, which is rather unusual and unintelligible.

Gajahā-Mūrti

This form, in the act of killing a demon who had assumed the elephant form is also known as Gajāsūra-saṁhara-mūrti. The background story as told in Suprabheda relates that once when Śiva, naked, was wandering about the foothills of mount Sumeru, the wives of the seven sages were enamoured of him. Enraged at this, the sages resorted to black magic and let some spirits in the form of wild animals attack Śiva who overpowered all of them. One of the animals was the elephant, which Śiva killed. The event is represented in this form of Śiva.



Śiva is shown trampling on the head of the elephant with his left foot, and tearing out the skin of the elephant with two of his hands. The elephants' skin is spread behind him in the shape of an aureole (prabhā-maṇḍala). The tail of the elephant is seen above the crown of Śiva.



Aṁśumadbheda (70th paṭala) suggests that this form of Śiva may be represented with four or eight arms (chatur dośchāshṭa eva vā). When the arms are four, the two upper hands hold the elephant's skin (gaja-charma); the right normal hand carries the noose (pāśa) and the left the elephant-tusk (gaja-śṛṅga). When eight-armed, the three hands on the right side carry trident (triśūla), hand-drum (ḍamaru), and noose (pāśa), three hands on the left side carry the skull-cup (kapāla), elephant-tusk and the gesture of wonderment (vismaya), and the remaining two hands hold the elephant-skin aloft.

Another dhyāna-śloka, which proves this form with eight-arms prescribes different weapons; trident (triśūla), sword (asi), hatchet (ṭaṅka), gesture of warning (sūchī), elephant-tusk (vishāṇa) and black antelope (kṛshṇa-hariṇa). Śiva's left leg is firmly planted on the head of the elephant and the right leg is bent and raised above the thigh of the other leg in a dancing stance.

Śiva is bedecked with all ornaments (sarvābharaṇa-saṁyukta), and wears the tiger's skin round his waist (vyāghra-charmāṁbaropeta). His body-colour in this form is given as deep red. The texts prescribe that to his left must be standing Umā (*viz.,* Pārvatī), terror-stricken (bhayānvitā), carrying the baby Skanda in her arms (skandoddhṛtāpy umā-devī).

Pāśupata-Mūrti

The expression ('Pāśupata' refers to whatever is connected with the form of Śiva known as Paśu-pati (the lord of the jīvas). We have words like Pāśupata-vrata, Pāśupata-saṁpradāya, Pāśupata-gaṇa and Pāśupata-darśana. In iconography, pāśupata means the arrow of Śiva, even as his bow is called Pināka. This is a magical missile, which is unique in brilliance, and capable of burning up everything that comes into contact with it. Śiva burns up the three demoniacal cities with this arrow.

It is this arrow that was presented by Śiva to Arjuna, who performed severe penance in the Indra-kīla mountain in the Himālayan foothills to secure it. The background story relates that a demon appearing as a wild boar (Mūkāsura) was killed by the ascetic Arjuna as well as by Śiva who disguised himself as a wild hunter (kirāta); the two fought to establish their claims, and Śiva was pleased by Arjuna's valour and devotion (*cf. Mahābhārata,* Vanaparva, ch. 37-41 and Anuśāsana-parva, ch. 14). The story is told and retold in Sanskrit and in the Indian languages; it is also the theme of numerous narrative sculptural panels in South Indian temples.

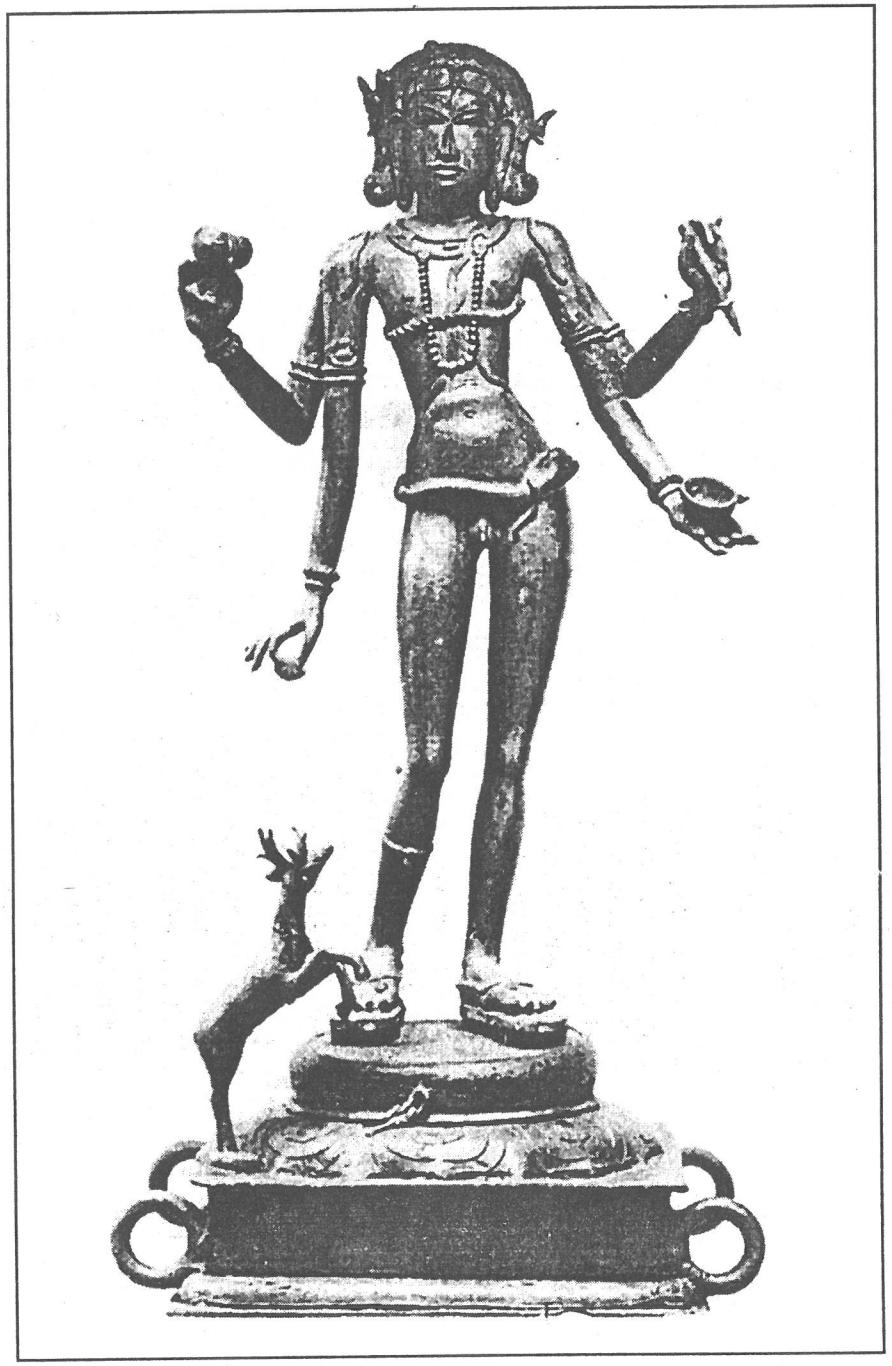
Śiva in this form is represented as red-complexioned, four-armed, three-eyed and with matted hair done up as a crown. He holds a bow and an arrow (dhanur-bāṇa-yutam) in addition to his usual weapons : deer and battle-axe. Gaurī stands on his left side, and Arjuna to the right of him. Arjuna is two-armed and appears like an ascetic; he is in the posture of a devotee, with hands joined in supplication (dhṛtāñjali-puṭam).

Pāśupata-mūrti is also visualized as five-faced, ten-armed and three-eyed; his arms are strong and wide (mahā-bāhu), and his looks are frightening (bhīshaṇa). His hair and beard are tawny brown in colour. He carries in his hands sword, shield, arrow, bow, water-pot, śakti, spear, battle-axe, brahma-daṇḍa and drum. He shines like a clear crystal (sphaṭikādyābha) and he is decorated with serpents as ornaments (nāgābharaṇa-bhūshita). He is the lord of all weapons (sarvāstreśa) and he is the protector from all ills (sarva-rakshā-kara) (*cf. Prapañcha-sāra-sangraha,* vol. 2, p. 732).

The mantra known after this icon (pāśupatāstra-mantra) takes the form – 'On slīm paśu huṁ phaṭ'.

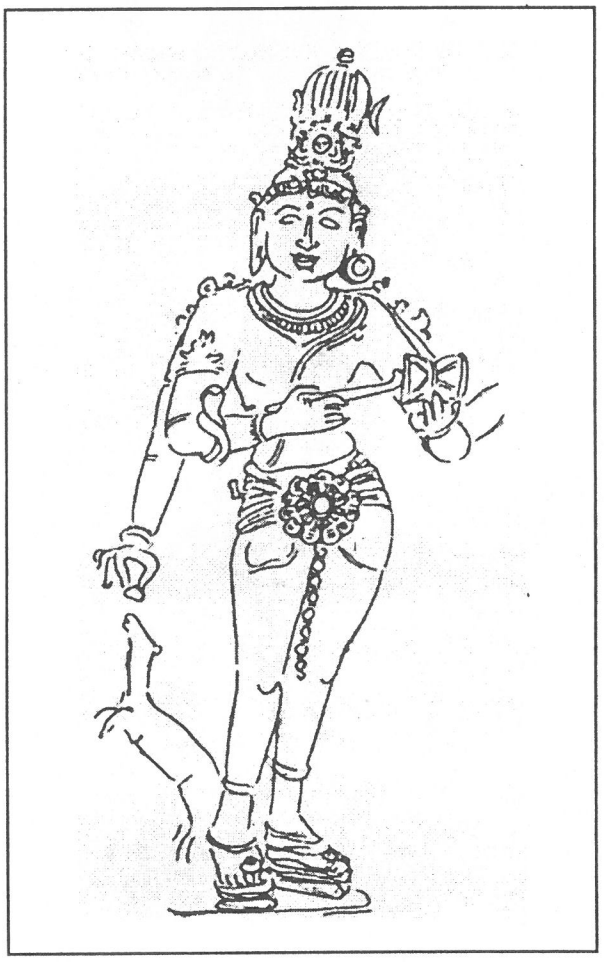
It is interesting that in the text quoted above, Paśupati is identified with Khaḍga-rāvaṇa.

A variant form of Pāśupata-mūrti is Raudra-Pāśupata-Mūrti, a violent and fierce aspect of Śiva. The body as well as the eyes are red in colour; the face is terrifying with knit eyebrows and sharp fangs. The head is surrounded by flames of fire; his garments are red-coloured. He stands in the posture of balance (sama-bhaṅga). He is three-eyed and four-armed. He carries in his normal hands the gestures of protection and boon-bestowal; in his extra hands are held spear and rosary. Some texts prescribe that his hands must carry trident, skull-cup, stone-cutter's weapon (ṭaṅka) and sword. The trident must have its head turned down, *viz.*, ready to be used.



Bhikshāṭana

A popular iconic form of Śiva, it is a variant of the Kaṅkāla-mūrti form. The background story in *Kūrma-purāṇa* relates how Śiva cut off the fifth head of Brahmā to teach the latter a lesson in humility. But he acquired by this act the sin of brahma-hatyā. To expiate the sin, he had to wander about the worlds carrying the skull of Brahmā (which had stuck to his hand) for twelve years, begging his food in it. While on his begging rounds, he attempted to enter the residence of Vishṇu, but was prevented by Vishṇu's pārshada, Vishvaksena. A fight between them ensued, and Śiva killed Vishvaksena and setting his dead body upon his trident walked into Vishṇu's presence, begging to be told how he might get rid of the double sins (killing Brahmā and killing Vishvaksena). Vishṇu suggests that he go to Vārāṇaśi.



The Kaṇkāla-mūrti form of Śiva is distinguished by the 'Kaṅkāla-daṇḍa' (*viz.,* the trident to which the dead body of Vishvaksena, or of Vishṇu according to some texts, had stuck that he carries on his shoulders, while the Bhikshāṭana-mūrti form does not have this Kaṅkāla-daṇḍa, but carries the skull-cup (Brahmā's head) in his left hand, with which he is shown as begging (hence the name bhikshāṭana). Otherwise, both forms are similar.



In the bhikshāṭana form, Śiva is utterly nude. (nagna-rūpam), without even a waist-band ('kaṭisūtra); a snake serves as his waist-band ('kaṭau nāgena veshṭitam', *Śilpa-ratna,* paṭala 22), he wears a white sacrificial chord (sita-yajñopavīta). *Aṁśumadbheda* (paṭala 74), however, provides that his upper part may be covered by a white cloth (sita-vastrottarīyaka) or with the deer-skin (hariṇī-tvacham), according to *Rauravāgama.* And *Suprabheda* (patala 34) requires chhannavīra on his chest. He is also decorated by all ornaments.



He wears on his feet pādukas. His left leg is firmly planted on the ground while his right leg is slightly lifted up is if he is about to move on ('susthitam vāma-pādam cha gantum dakshiṇam uddhṛtam' *Śilpa-ratna;* 'īshad uddhṛtya savyam tu pādam gamanotsukm' *Aṁśumadbheda*).

He wears his matted hair in a spread out manner (su-vikīrṇa jaṭā-bhāra) or in a circular band (vṛtta-bandha-jaṭā-bhāra) or in a circular band (vṛtta-bandha-jaṭā). There is also a band just above his forehead ('lalāta-paṭṭa-saṁyuktam'); and crescent moon is seen on his head. He is three-eyed and four-armed.

In his left hand (normal) is the skull-cup which is the upper part of the head of Brahmā ('brahmaṇas tvūrdhva-mūrdhajam', *Rauravāgama,* Kriyā, paṭala 35, 265), and the corresponding right hand is in the act of feeding the deer which is on his side (savye-pūva-karam kṛshṇa-mṛgāḍhyam *veśa-mudrayā*, *ibid.,* 255; 'mṛgāsyāsyāntikam bhavet', *Aṁśumadbeda*). The upper right hand holds a hand-drum (ḍamaruka). The hand that holds the skull-cup is required to reach the level of his navel, while the hand that holds the hand-drum reaches the bottom of his ear (*Uttara-kāmika*, paṭala

52). The upper left hand carries a bunch of peacock feathers, (śikhi-piñcchha), which is described as exceedingly cool to touch ('ati-śītalam', *Aṁśumadbheda*).

His body-complexion is pure white (śuddha-śveta-nibha), but his neck is blue (nīla-kaṇṭha). He must be shown as standing with a slight bend (sa-bhaṅga-sthānakam) upon a lotus-seat (padma-pīṭhoparishaṭāt).

This form is very popular, and icons can be found in all major temples in South India. Some of the bronze icons are of excellent workmanship, and with fine aesthetic appearal. The inspiration for the grace and beauty with which the form is endowed is the detail of the story that he made all the women love-lorn, when he went about begging.

Kaṅkāla-Mūrti

This is a form of Śiva in which he is shown as carrying the kaṅkāla-daṇḍa, and begging alms in a skull. The purāṇic story which provides the background for this representation as already recounted, relates that Śiva cut off one of the heads of Brahmā (who was originally five-headed) to cure him of his haughtiness and arrogance, but acquired in the bargain, the sin of 'brahma-hatyā (murder of a wise and virtuous man). In order to expiate this sin, he had to wander about the world as a beggar carrying the skull of the severed head of Brahmā. But, the kaṅkāla-daṇḍa he carries on his shoulder is said to be that of Vishṇu or of his commander Vishvaksena whom (according to *Kurma-Purāṇa*) Śiva killed in a fight. The legends are obviously sectarian, and are confined to South India (more especially Tamiḷ Nāḍu).

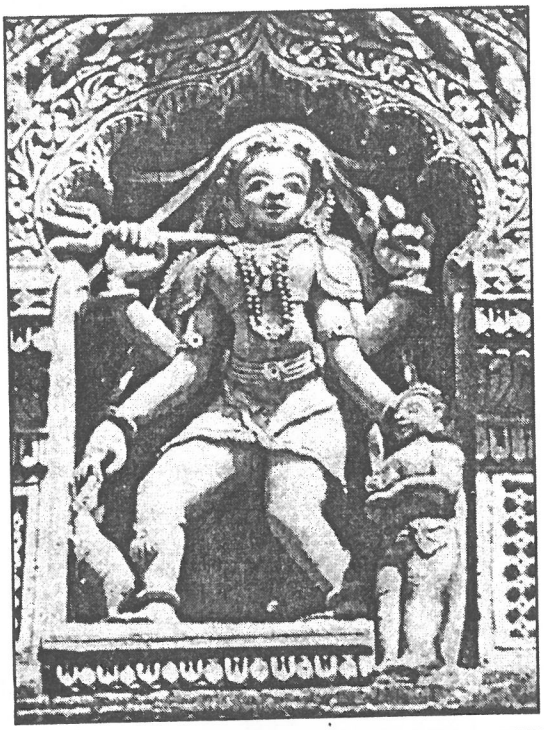
Among the sportive forms (līlā-mūrṭi) of Śiva in South Indian temples are included two which are closely allied together : Kaṅktāla-mūrti and Bhikshāṭana-mūrti. Fine stone and bronze specimens of these forms are to be seen in many temples with variations in details. Kaṅkāla-mūrti is distinguished by the kaṅkāla-daṇḍa that he carries on his shoulders, while Bhikshāṭana-mūrti has the skull in his hand prominently.

The kaṅkāla-daṇḍa, as said above, is a long stick which supports the skeletal bones (of Vishṇu or Vishvaksena). But some texts like *Uttara-Kāmikāgama* and *Śilpa-ratna* prescribe two sticks, kaṅkāla-daṇḍa and Kāla-daṇḍa, bound together and placed on the shoulder ('ubhayadaṇḍayor mūlam skandha mūlopari stitham'). The kaṅkāla-daṇḍa is said to be adorned by peacock feathers (śikhipiṅccha, hence also called 'piñcchadaṇḍaka')



and tinkling bells. The skeleton that is tied to the stick has two arms and two legs and is black in colour (*Aṁśumadbheda*). The form is said to have been assumed in order to get free from the sin, which in the shape of Kaṅkāla, stuck to him ('kaṅkāla-mochanārtham', *Śilpa-ratna*).

The form is three-eyed and four armed. In one of the upper hands (usually the left), the kaṅkāla-daṇḍa which rests on his shoulder is held in the kaṭaka pose; while with the other, he is seen feeding his pet animal, the black antelope. The two normal hands are engaged in beating the hand-drum (ḍhakkā), the left holding the drum and the right holding the rod to beat it with (prahāraka-bāṇa).







Hari-Harārdha

The composite form of Vishṇu and Śiva is also called Haryardha. The right half of the god's body is red and represents Śiva; the two hands on that side carry hammer (ṭaṅka) and the gesture of protection. The right part of the forehead shows a part of the third eye (phālārdhe lochanārdham'; 'kiñchillalāṭa-netram'); the part of the body is bedaubed with ash, decorated with the rudrāksha seeds, and clad in tiger-skin. The left half of the body is dark-coloured and represents Vishṇu, with the two-hands on that side holding conch and mace.

Matsya-purāṇa (260, 22-27) prescribes conch and discus in the two left hands, but allow mace to be a substitute for discus ('chakra-sthāne gadām vāpi'). This half of the body should be clad in yellow-silken garments, and decorated with jewel-ornaments. The text calls this form Śiva-nārāyaṇa.



Devatā-mūrti-prakaraṇa (6, 35-41) recognizes the right half as Sadāśiva and the left half Hṛshīkeśa ('dakshiṇārdhe sadāśivah, vāmārdhe cha hṛshīkeśah'). Fair in complexion, Sadāśiva's normal right hand assumes the posture of boon-bestowal, and the upper hand on the same side carries trident, while the blue-complexioned Hṛshīkeśa carries discus and lotus in his hands. Bull must be shown by the side of Sadāśiva, and Garuḍa by the side of Hṛshīkeśa ('dakshiṇe vṛshabhah pārśve, vāme vihaga-rāḍ iti').

Icons of this form have a great antiquity; the earliest specimen dates to the Kushāṇa period.

Also known as Haryardhamūrti, it is a variant of Ardha-nārīśvara-mūrti, the left half of the body being substituted by Vishṇu. The right half is coral-red (vidrumābha) in colour, and represents Śiva, wearing matted hair as crown to which crescent moon is stuck. The left half is dark-blue

in complexion (śyāmalābha) and represents Vishṇu, wearing a bejewelled crown on that side.





The form has four hands, the upper right hand carrying ṭanka and the normal right hand showing the gesture of protection, while the upper left hand holds conch, and the normal left hand carries a mace. The right side of the body is covered by tiger-skin, while the left is draped in yellow silken garment. On the forehead, half of the third eye is shown on the right side ('kiñchit lalāṭa-netram'; 'phālārdhe lochānār dha-kalita').



The form is often represented in a standing posture (sthānaka), with both feet drawn together in a balanced position (sama-pāda).

Chaṇḍeśānugraha-Mūrti

One of the sportive forms (līlā-mūrti) of Śiva, representing the god in the act of bestowing his grace (anugraha) on Chaṇḍeśa. Pleased with the zealous, violent and singleminded devotion, Śiva named him Chaṇḍa-nātha (Chaṇḍeśa), and honoured him by tying round his head a garland of flowers in the presence of Pārvatī and all the attendant deities. This sequence is shown in several sculptured panels in South Indian temples.

According to some texts (like *Aṁśumadbheda,* 75th paṭala, *Uttara-kāmika,* 55th paṭala, and *Sakalādhikara,* chap. 18), this is a variant of the Umā-sahita-Chandraśekhar form while others (like *Kāśyapa-śilpa*, 76th paṭala) regard it as a variant of Somāskanda form. Śiva is seated in 'sukhāsana', along with Pārvatī on the same pedestal; and Chaṇḍeśa stands

or sits at a lower level, either to the right or to the left of Śiva (vāma dakshiṇe vā pi, *Uttara-kāmika*) or in front of Śiva (devasya purobhāgam) Chaṇḍesa as prescribed to be equal to Śiva's arm-length (devasya bāhu-mātreṇa chaṇḍe`āyāmam, *Pūrva-kāraṇa*) or reach upto the knee, navel, breast or neck of Śiva.



Śiva is three-eyed and four-armed and wears on his head braided hair in the shape of a crown. In his upper hands he holds the usual axe (paraśu) and antelope (mṛga). The right hand, according to *Uttarakāmika* and *Sakalāgama*, assumes the posture of boon-bestowal, while the other hand is placed on Chaṇḍeśa's head (dakshiṇam varadam hastam, anyat chaṇḍesamūrdhani). Alternately, Śiva is in the act of winding a garland of flowers round Chaṇḍeśa's head with his two normal hands, the left one in the posture of boon-bestowal holding one end of the garland, and the right

one assuming the kaṭaka posture (mālāgram varadaṁ kaṭakenetareṇa, devas śirasi chaṇḍasya mālayā pariveshṭayet, *Aṁsumadbheda*).

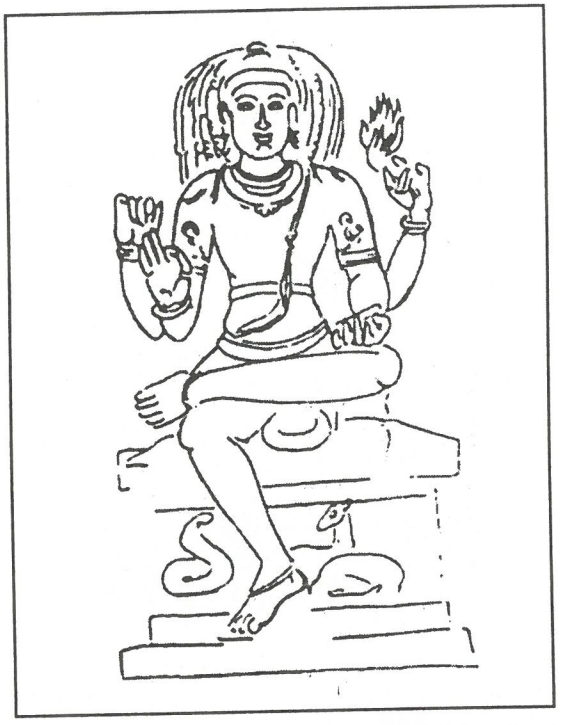
Dakshiṇā-Mūrti

It is one of the well-known and popular iconographic forms of Śiva, and it is usually seen in all Śiva temples of South India with any claim to architectural and sculptural distinction. Curiously, however, there is no legend or myth explaining the assumption of this form by Śiva. It appears to be no more than a translation in pictorial and plastic language of the idea that Śiva is a great yogi, the very personification of liberating wisdom (jñāna) and an expounder of sciences to ascetics and sages.



The exact significance of the expression 'Dakshiṇā-mūrti' is obscure. It is true that this form of Śiva is generally found represented in the

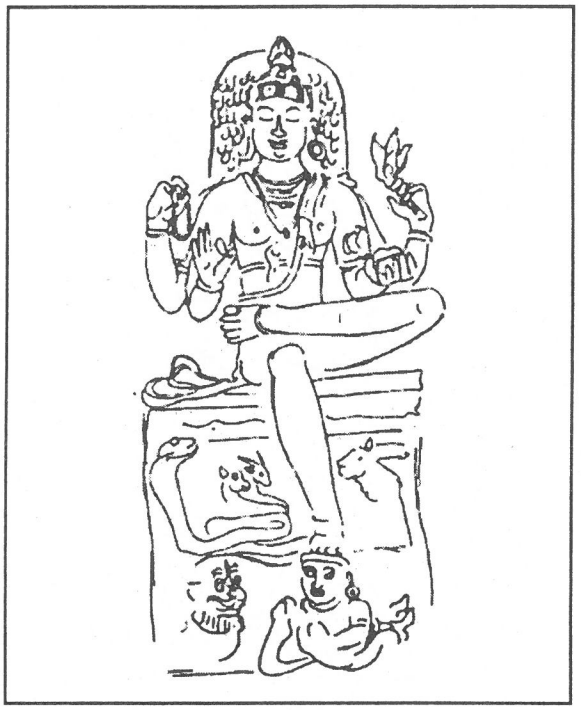
southern quarter (dakshiṇa) of the temple. But the name may have actually been consequent on this practice; and there is no reason given why this particular form is suggested (although it is not actually prescribed in the early texts) to be shown in the southern direction. It is to be noted that if the association with the southern direction was all that the word intended, the name of the form should have been Dakshiṇa-mūrti, and not Dakshiṇā-mūrti, as it actually is.



Sometimes, it is explained that the word 'dakshiṇā' means wisdom (jñāna); and that this form is the embodiment (mūrti) of wisdom. There is a verse which equates 'dakshiṇā;' with 'śemushī' (which is further explained thus : 'śe', 'ignorance', 'mushi' 'to destroy', *viz.*, wisdom), and says that this ever faces Śiva; hence Śiva is called 'one who is in front of wisdom' (śemushī dakshiṇā proktā, sā yasyabhīkshaṇe mukham; dakshiṇābhimukhah proktah śivo brahma-vādibhih). But the derivation of the meaning is rather far-fetched, for wisdom is not one of the general or popular meanings of the word dakshiṇā, nor is the word normally used in this sense.

It is again wrongly supposed that this form of Śiva represents the presiding deity of Death, because of its association with the Southern quarter (*cf.* Alain Danielou : *Hindu Polytheism,* Routledge and Kegan

Paul, London, 1963, p. 218). None of the Āgama texts which provide accounts of this form justifies this interpretation. There is, however, a variety of Dakshiṇā-mūrti' known as 'Saṁhāra-Dakshiṇā-mūrti' mentioned in some tāntrik texts but not in any of the Āgama texts; but 'saṁhāra' here does not suggest death in the usual sense of the term; it is absorption and gathering up.



It is interesting in this connection to note that the worship of this form of Śiva is prescribed in several tāntrik texts with elaborate ritualistic details, for the obtainment of brilliance of intellect (medhā), for the easy acquisition of all knowledge (vidyā), and for several magical purposes (siddhi). *Mantra-mahārṇava* (6th taraṅga) and *Prapañcha-sāra-saṁgraha* (26th paṭala) contain not only several mantras of Dakshiṇā-mūrti but magical diagrams for various occult purposes. One of the mantras given in the latter text is for driving away evil spirits (piśācha-nivṛtti), and part of the Sanskrit mantra has unmistakably Tamiḷ words ('peśappeśe oḍippoh'). It is likely that the idea and form of Dakshiṇā-mūrti is South Indian in origin, and was originally tāntrik in context.

The tāntrik texts (*e.g., Prapañcha-sāra-saṁgraha,* Ch. 26) enumerates several forms of Dakshiṇā-mūrti : (1) Saṁhāra-Dakshiṇā-mūrti, having



four hands, carrying book, rosary, fire and the gesture of exposition (vyākhyā, signifying the destruction of ignorance, 'vyākhyām samhāra-samjnām'; (2) Lakuṭi-Dakshiṇā-mūrti, golden coloured; seated under the Nyagrodha tree in vīrāsana, and teaching the sages like Śuka who attend on him; decorated by eight serpents (ashṭabhogi-vilasad- bhūsham); clothed by the tiger's skin (vyāghra-tvak-paṭa); and holding a cudgel in the left had (vāme nyasta-daṇḍam) and hence called 'laguḍi' or 'lakuṭi'); (3) Medhā-Dakshiṇā-mūrti, seated in a yogic posture ('yoga-paṭṭābhirāmam') upon the seat of preaching (vyākhyā-pīṭha nishaṇṇam) surrounded by many sages (munivara-nikarais sevyamānam), holding in his hands the gesture of wisdom (jñānamudrā), rosary (akshamālā), Vīṇā, book (pustaka), and clothed in elephant's skin (kṛtti-vasah); and (4) Sāṁba-Dakshiṇā-mūrti, holding in embrace Pārvatī who is dark in complexion (śyāmā), two-armed, carrying in one of the hands blue lotus (utpala) and is seated on his left lap embracing him (vāmororupari-sthitām giri-sutām anyonyamāliṅgitām);

and carrying book (pustaka) in the hand that embraces the devi and in the other three hands, pot filled with nectar (kumbham sudhā-pūritām), gesture of wisdom (mudrām jñāna-mayīm) and rosary made of pearls (muktāk-shamālā).

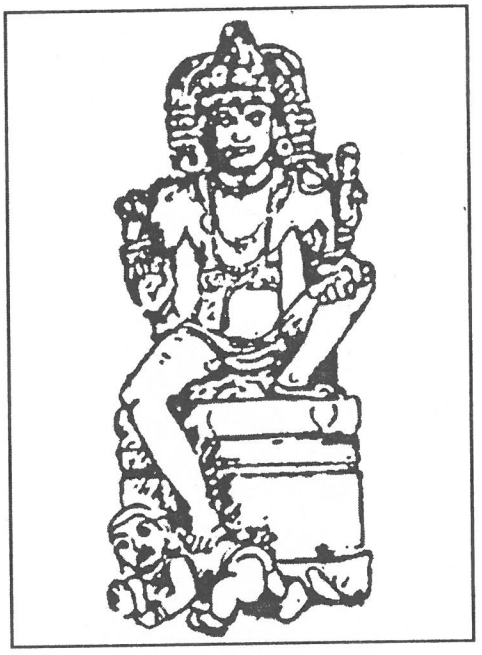


The last mentioned form is very unusual, for according to Āgama prescriptions Pārvatī is not to be shown along with Śiva in the Dakshiṇā-mūrtī form (even as in some other forms like Bhikshāṭana and Kaṇkāla).



In the tāntrik texts, the form is generally described as milk-white in complexion (kshīragaura), crystal white (sphaṭika-rajata), or snow white (kailāśadri-nibha), and entirely absorbed in thoughts (bhāva-śuddha). He holds in his hands a pot of nectar (amṛta-kalaśa) a detail rarely found in the Āgamic prescriptions or the actual iconic representations), the gesture of wisdom (jñāna-mudra) along with book (vidyā) and rosary of pearls (mauktikīm aksha-mālām).

Or, he may hold in two of his hands axe and entelope (paraśu-hariṇīm), and show with the other two hands gestures of protection and boon-bestowal (bhadrārtha-dātrī).



He is seated upon the auspicious and bejewelled throne (ratna-siṁhāsane śubhe), which is placed under the banyan tree, the shade of which must be thought of as marvellously capable of eliminating the scorching heat of worldly life (saṁsāra-tāpa-vichheda-kuśal chhāyām-adbhutam vichintya). He is seated in the posture known as 'vīrāsana' (one of the legs hanging down, while the other is folded and rests upon the scat or on the thigh of the other leg), and his face must be tranquil (prasanna), and the gaze must be settled upon the nose (nāsālokana-tat-para). The magical diagram (yantra) of Dakshiṇā-mūrtī involves an eight-petalled lotus, on the petals of which are visualized Brahmā, Sarasvatī, Sanaka, Sanandana, Sanatkumāra, Śuka, Vyāsa, and Gaṇapati. Śiva in this form is the originator of the world (jagatām-ādya) and immutable (avyaya).

Most of the Āgama texts (especially *Uttara-kāmika,* Ch. 51, *Pūrva-kāraṇa,* Ch. 11, Amśumadbheda, Ch. 75, *Sakāladhikāra,* Ch. 19 *Kāśyapa-śilpa*, Ch. and *Śilpa-ratna,* Ch. 22) contain elaborated iconographic accounts of this form of Śiva. Four varieties are usually distinguished : Vyākhyāna, Jñāna, Yoga and Vīṇā-dhara. But the distinction between them is rather slight in most of the details (like the posture, hand-poses, objects held in the hands, manner of head-dress and general bearing), except in the case of Vīṇā-dhara.

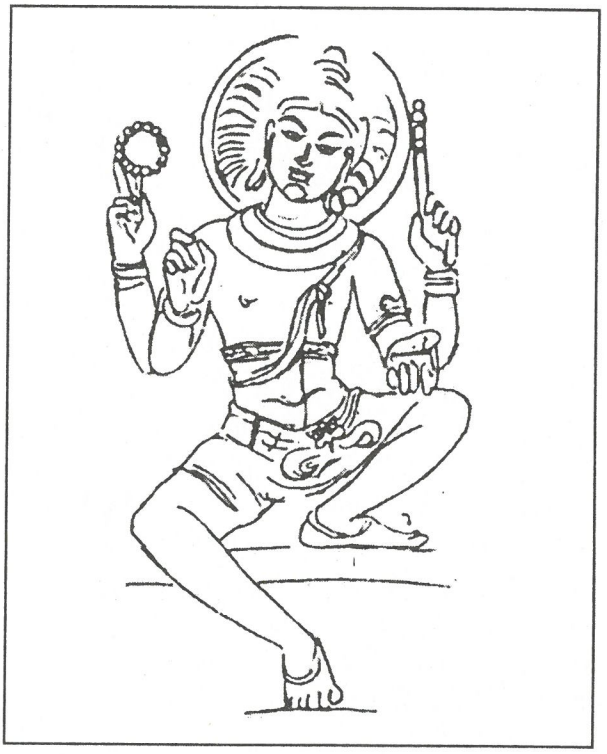
But the texts do not provide the background, situation or specific significance of any of these varieties. It may, however, be assumed that the four varieties illustrate the four aspects of Śiva in his benevolent mood (saumya, as distinct from the terrific aspect like Bhairava and the Saṁhāra-mūrtis). In fact, one of the explanations offered for the name is that 'Dakshiṇā' means favourable (anukūla) to the devotee.



Śiva as Vyākhāna-mūrti appears as a teacher of brahma-vidyā (unity of the individual soul with the absolute) as indicated by the hand-gesture (vyākhyāna-mudrā). In the Jñāna variety he embodies wisdom, without necessarily communicating it to others. In the Yoga variety, he is engaged in spiritual askesis as shown by the manner of his sitting (yoga-paṭṭ a-bandha). And in the last variety he is shown as the first teacher or

patron-deity of music, as suggested by the most ancient musical instrument which he carries in his hand.

The first two varieties are often indistinguishable *Śilpa-ratna* and *Sakalādhikāra* specify that it is dharma (eternal and universal principles of conduct at the individual and collective levels) that is being expounded in the first variety (hence called 'Dharma-vyākhyāna-mūrti' in the first text and 'dharma-vyākhyāna-rūpa' in the second). The knowledge necessary for the final release and bliss is conveyed in the second variety by the 'voice of silence' ('mauna-vyākhyā) (and hence called 'Jñāna-mūrti' in *Aṁśumadbheda*).



In both varieties the figure of Śiva is surrounded by sages, ascetics, gods and demi-gods. According to *Vishṇu-dharmottara* (quoted by Gopinatha Rao, *op. cit.,*) the form must be shown expounding or illustrating wisdom to the sages (jñānam munibhyah pratipādayantam). Among the sages, mention is made of Nārada, Jamadagni, Vaśishṭha who are to be shown to the right of Śiva, and Bhāradvāja, Sanaka and Agastya to his left (*Kāśyapa-śilpa* and *Śilpa-ratna*); Kauśika, Kāśyapa (both dark in colour, śyāmau), Bharadvāja (red, rakta), Atri and Gautama (smoke-coloured,

dhūmrābhau) (*Uttara-kāmika*); Agastya, Pulastya, Viśvāmitra and Āṅgīrasa (*Kāraṇāgama*). The sages must all be shown with matted hair coiled up (jaṭā-makuṭa), garland of rudrāksha berries, white garments, sacrificial chord which is white in colour, and body smeared with sacred ash (bhasma). Their height is prescribed not to reach above the chest of Dakshiṇā-mūrti. The texts suggest that it would be alright if only one, two or three of them are shown in the panel (eshām ekam dvayam vāpi trayam vāpārśvayor nyaset).

Sakalādhikāra (19, 11) mentions that the location of Dakshiṇā-mūrti is under the banyan tree (vaṭā-vṛksha) on the Kailāsa mountain (*viz.* Himālayas). All the texts agree about the identity of the tree under which the form of Śiva should be placed. But texts like *Uttara-kāmika* (51 paṭ ala) prescribe that he should be seated on a rock under the tree (adhastā vaṭa-vṛkshasya śailād ūrdhvam). And this detail is found to be worked out in many of the extant icons. There is also the prescription that he must be seated upon tiger's skin spread over the rock (vyāghra-charmoparishthāt tu). Another text (given as *Vishṇu-dharmottara* in Gopinatha Rao's *Elements of Hindu Iconography,* 1971, Vol. II, Part 2, 'Pratimā-lakshaṇāni', p. 140) prescribes white lotus for his seat ('sitāmbuja-stham').

The posture of the first variety is described as 'vīrāsana'. The right leg hangs below the seat, while the left leg is folded and stretched across, to rest on the right thigh or knee (lambitam dakshiṇam pādam, tajjānūpari samsthitam vāmāṅghrināḷakam kuryāt) (*Uttara-kāmika, Pūrva-kāraṇa* and *Śilpa-ratna*). The leg that hangs down may or may not rest on the Apasmāra-purusha. However, *Śilpa-ratna* (22) and *Kāśyapa-śilpa* (76-13) insist that the hanging leg must be placed upon Apasmāra (apasmāroparishṭhāt tu lamba-pāda-talam nyaset), who is visualized as dark in complexion (śyāma-varṇa) with his body in the posture suggestive of a snake raising its hood in play (nāgalīlā-samanvitam).

The upper part of the body of the god must be rigid and straight (sarvāṅgam-ārjavam) according to *Uttara-kāmika*, while *Pūrva-kāraṇa* allows a slight bend (kiṇchid-bhaṅga-samāyutam). The face must be tranquil (śānta), and free from emotions (kleśa-varjitam, *Śilpa-ratna*); and his eyes must be steady and serene (prasanna-sama-lochanah), or the gaze must be settled on the tip of the nose (nāsāgra-dṛshṭi-yuk, *Uttara-kāmika* and *Pārva-kāraṇa*) or on the toe of the hanging foot (pādāgre dṛshṭi-pātam, *Kāraṇa*). According to *Sakalādhikāra,* the eyes must be only slightly open

(kiṁchid unmīlitair netraih), to facilitate contemplation (yoga-dhyānānusāriṇam).

The particulars like having three eyes, four hands, blue neck (nīlagrīva), the braids of matted hair coiled up (jaṭābandha), and moon stuck on the head are common to all iconographic forms of Śiva. About the manner of hair-dressing, varieties like braids of hair coiled up like a crown (jaṭā-bhāra) on the sides of the head, or hair bound together neatly (jaṭā-bandha) with a band (paṭṭikā-bandhana) are given as alternatives. It is prescribed that the dhurdhura (dhatura) and other wild flowers as well as the cobra must be positioned over the right side of the head; skull and moon over the left; and Gaṅgā in the middle.

Śilpa-ratna suggests that on Dakshiśā-mūrti's body must be represented 'five-mystic emblems' ('Pañcha-mudrā' is tāntrik : the gem on the forehead (maṇi), the earrings (kuṇḍala), necklace (kaṇṭhikā), bracelets on arms and legs (ruchaka) and girdle (mekhalā) symbolizing spiritual energy (vīrya), forbearance (kshānti), generosity (dāna), morality (śīla), and wisdom (jñāna). The latter are the five virtues (called pāramitā in Mahāyāna Buddhism) to be perfected by an aspirant. On the deity, the ornaments suggest the accomplishment of these perfections. The involvement of 'pañcha-mudrā' is common in the Vajrayāna deities of Tibet and Nepal.

The left ear must be adorned by the flat ornament carved out of conch-shell (śaṁkha-patra) whereas the right ear must have ear-ring (kuṇḍala). The body-colour of the deity is in most of the texts given as white like crystal (sphaṭikopama) or like jasmine-flower or moon (kundendu-dhavala-prabhā). *Uttara-kāmika,* however, gives alternatives : white (śveta) coral-red (vidruma), golden-colour (hemābha) or black (śyāmābha). The upper garment must be white (sitottarīya) and the deity must be shown with a white sacrificial chord (sita-upavīta). Around his loins must be shown tiger's skin (vyāghra-charmāṁbara), elephant's skin or fine silken garment (divyāṁbara). From the neck must hang the garland of rudrāksha-beads, but it must not reach below the chest.

The form of Dakshiṇā-mūrti normally has four hands, but *Kāśyapa-silpa* (76, 5) provides also for a variety with eight hands (ashṭa-hastam athāpi vā). The normal right hand assumes the gesture of exposition of knowledge (jñāna-mudrā, same as saṁdaṁśa-mudrā of Bharata's dance treatise). The normal left hand may be in the gesture of boon-bestowal (varada), or it may be thrown across horizontally (daṇḍa-hasta). if the

hand is in the boon-bestowal gesture, the back of the hand (varade tala-pṛshṭ ake), must be placed on top of the knee (vāmajānūparishṭāt tu varade tala-pṛshṭake), or the wrist must be placed on the top of th knee (varadam) tam vijānīyāt jānu-stha-maṇi-bandhakah); if thrown across, the elbow of the arm must rest on the knee (daṇḍam chest tatraiva kūrparam nyaset). The left hand must also hold a book (signifying scriptural knowledge, vāma cha pustakākhilāgamādyam), when it is in the gesture of boon-bestowal. When, however, it is thrown forward, the fingers must be spread out and pointed downwards (adhastād vistṛtāṅgulih).

Of the two upper hands, the right one must hold rosary (aksha-mālā, symbolizing the tattvas), while the left one may hold fire (vahni, *Uttara-kāmika*), or snake vyāla, *Pūrva-kāraṇa*), or a flower (padma or utpala, *Aṁśumadbheda*). The upper left hand must hold a pot of nectar bibhrāṇam ūrdhvena sudhā-dharām cha), according to *Vishṇu-dharmottara* (quoted in Gopinatha Rao, *op. cit.*).

The variety known as Yoga-Dakshiṇā-mūrti (or Yoga-mūrti) is distinguished by the manner of sitting in which the left one may hold fire (vahni, *Uttara-kāmika*), or snake (vyāla, *Pūrva-kāraṇa*), or a flower (padma or utpala, *Aṁśumadbheda*). The upper left hand must hold a pot of nectar (bibhrāṇam ūrdhvena sudhā-dharām cha), according to *Vishṇu-dharmottara* (quoted in Gopinatha Rao, *op.cit.*).

The variety known as Yoga-Dakshiṇā-mūrti (or Yoga-mūrti) is distinguished by the manner of sitting, which is peculiar to the ascetics engaged in austerities. There are two varieties of this posture which are regarded as suitable for the Yoga-mūrti. One of them is the crossing, recommended in *Aṁśumadbheda* : the crossing of the legs vertically in front of the body, so that the knees are held up (uddhṛtam jānvagram) and the feet crossed and placed on a line with heels touching each other (anyonyābaddha-pāshṇīkam) and the toes facing opposite directions (anyonyāṅghri-talam). The legs are held firm by a band (yoga-paṭṭa) which goes round the body. In this variety the normal right hand which assumes the gesture of wisdom is held near the chest (jñāna-mudrām hṛdi sthāne), and turned slightly inwards (abhyantara-mukham karma). The corresponding left hand in the gesture of boon-bestowal is held near the navel (varadam vāma-hastam meḍhrapīṭhopari sthitam). The upper hand on the right side carries a rosary (aksha-mālā) and the corresponding left hand a lotus (abja) or a water-pot (kamaṇḍalu). Or, the two normal hands may be

stretched out, resting on the knees (prāsarya pūrva-hastau dvau jānūpari nidhāpitau).

In the other variety, given as an alternative in *Aṁśumadbheda* and recommended in *Uttara-kāmika* and *Śilpa-ratna*, the right leg hangs down form the seat while the left leg is folded vertically with foot on the seat and the knee facing upwards (laṁbayed dakshiṇam pādam vāmam utkuṭ ikāsanam). The folded leg is held in position by a band which goes round the body (saṁbaddhya yoga-paṭṭena deham, yoga-paṭṭikayābaddhya). In this form, the left arm is stretched out resting on the left knee (prasārya vāma-hastam tu vāmajānūpari sthitam).

Uttara-kāmika prescribes that the *Yoga-mūrti* must be seated facing South on a tiger's skin spread over a bejewelled throne, under the shade of the banyan tree (tan-mūka dakshiṇe chhāyānishaṇṇah ratnopaśobhite pīṭhe vyāghra-charmottara-chhade). The tree must be depicted as laden with fruits, resplended with flowers, and crowded by many kinds of birds. The vicinity of the tree must be filled by bhūtas, kinnaras, siddhas, vidyā-dharas and sages; there must also be many animals and snakes in the neighbourhood.

According to this text, the deity must be shown in the company of sages like Kauśika and surrounded by the ancestors of Śiva-brāhmaṇa group of temple-priests (śiva-dvija-kulasyādibhutais tu paritah sthitah).

Further, the text provides for representing Dakshiṇā-mūrti either as seated or as standing, surrounded by sages or not, under the banyan tree or without the tree, accompanied by bhūta-gaṇas or not, and resting his hanging foot on the Apasmāra or not (bhūtastha-laṁba-pādovā).

The variety known as Vīṇā-dhara (or Gāna-Dakshiṇāmūrti) is distinguished by two of the four hands engaged in playing on the ancient musical instrument, the Indian lute. According to *Aṁśumadbheda* and *Śilpa-ratna*, the deity must be seated with the right leg hanging down and the left folded and lifted up so that the foot is on the seat (utkuṭikāsena). The two normal hands are shown in the posture of actual Vīṇā-playing : the right hand bent downwards and held in the kaṭaka-posture and the left hand held upwards in the same posture (kaṭakam dakshiṇam hastam adhomukham, vāmaēhastam tu kaṭakam ūrdhva-vaktrakam, *Pūrva-kāraṇa*). The left arm is held higher than the right arm. The vīṇā may be actually represented or the gesture may be suggestive of the presence of the

instrument. The extant bronze icons of this variety, however, do not have the Vīṇā in their hand, the instrument must have been cast separately and retained as detachable. The two upper hands may hold objects similar to those of the Vyākhyāna variety.

Medhā-Dākshiṇā-Mūrti

A form of Dākshiṇāmūrti which is worshipped for obtaining brilliance of intellect, powers of comprehension and creativity. He is visualizd as seated in yoga-paṭṭa (legs crossed and lifted up, secured by a band), upon the platform meant for scriptural exposition ('vyākhyā-pīṭhe nishaṇṇam'), and surrounded by great sages who are eager to serve him ('muni-vara-nikarais sevitah'). He is tranquil and pleasant in aspect ('suprasanna').

He is white in body colour, wears crescent moon on his head and dons the elephant-hide as garment (kṛtti-vāsa). He is four armed, carrying rosary, lute and scripture in his three hands, the fourth assuming the gesture of wisdom (jñāna-mudrā). (*Prapañcha-sāra-samgraha*, II, p. 717, Tanjore edition).

Gauṛīśvara

A rare form of Śiva, locally called Gaurīśvara, found in his shrine named in inscription after Padaṁpakka-nāyaka-deva in the second enclosure of the Ādi-purīśvara temple at Tiruvaṭriyūr, near Madras. The date of this shrine is 184 around 1067 A.D., during the region of the Chola king Vīrarājendra. T.A. Gopinatha Rao identifies it with Yogadakshiṇā-mūrti. But there is no other image of Dakshiṇāmūrti answering to the iconographic details of this image. It has been suggested that this is a representation of Lakuliśa of Kāyāvarohaṇa, who is regarded as an incarnation of Śiva.

The stone figure called Gauḷīśvara is four-armed and seated in svastikāsana. On top of the head is the braids of matter hair coiled up as a crown (jaṭāmakuṭa). There are in two upper hands the shaft of trident (triśūla, the head of which is missing) and bowl (kapāla). The right normal hand is held at the chest in chin-mudrā, while the corresponding left hand, also in a yogic posture, is held across the lower portion of the chest.

In the sanctum of the shrine to this god is a stone sculpture of Śaṅkarāchārya.



Vīṇā-Dhara

A form of Dakshiṇa-mūrti aspect of Śiva, which according to *Pūrvakāraṇāgama* (paṭala 11) was assumed to vanquish the god of love ('manmatha-nigraham'). Śiva is extremely handsome in this form and is an expert in music. *Kāmikāgama* calls this form Ganadakshiṇā-mūrti, while other texts call it Vīṇā-dhara-dakshiṇā-mūrti.

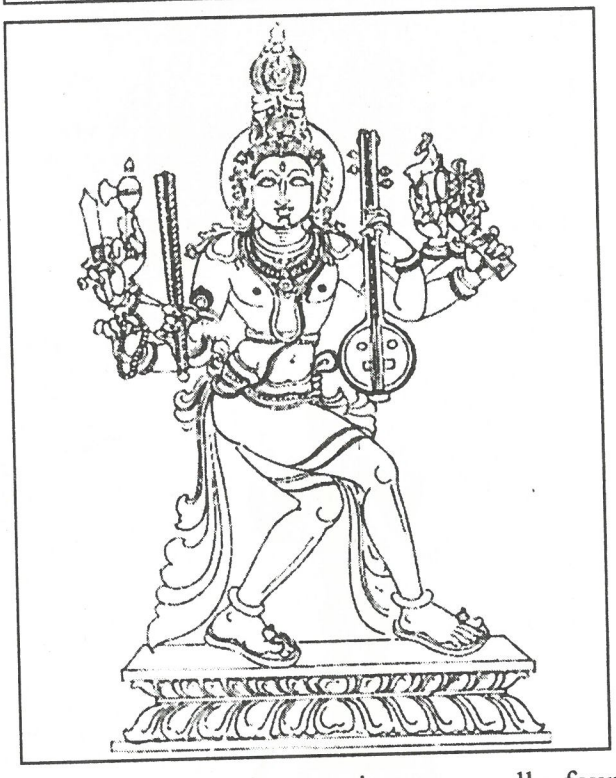
Śiva is here seated, or he stands, with the left leg in the utkuṭika posture. He is four-armed, and the upper hands carry the usual emblems of Śiva, axe (right) and antelope (left). The two normal hands assume the kaṭala posture (called sarpakara in *Uttara-kāmikāgama*, paṭala 51) : the left palm faces upwards ('vāma-hastam kaṭakam ūrdhva-vaktram'), right palm is bent downward (kaṭakam dakshiṇa-hastam adhomukham'), as if plucking the strings. The left arm is lifted slightly up, while the right arm is lowered, as the posture will be playing on the instrument. The vīnā is balanced in one of the two hands (vīṇā tu dakshine kaṭake sthitam', *Uttara-kāmika, op. cit.,*) or held delicately or cleverly in both hands ('pūrva-hasta-dvayor vīṇā dhṛtam yuktyā, *Aṁśumadbheda,* paṭala 75). The gaze of the god is settled on the instrument; and he appears absorbed in music.











While the icons of Dakshiṇā-mūrti are generally found in a seated posture, this is an unusual form as it is most often represented as standing. In fact, this form shares no specific features of Dakshinā-mūrti and can

only with difficulty be recognized as a variety of Dakshinā-mūrti. There is another form of Dakshinā-mūrti, seated in yoga-bandha but carrying lute in his left upper hand; however, he is not shown as playing on the instrument.

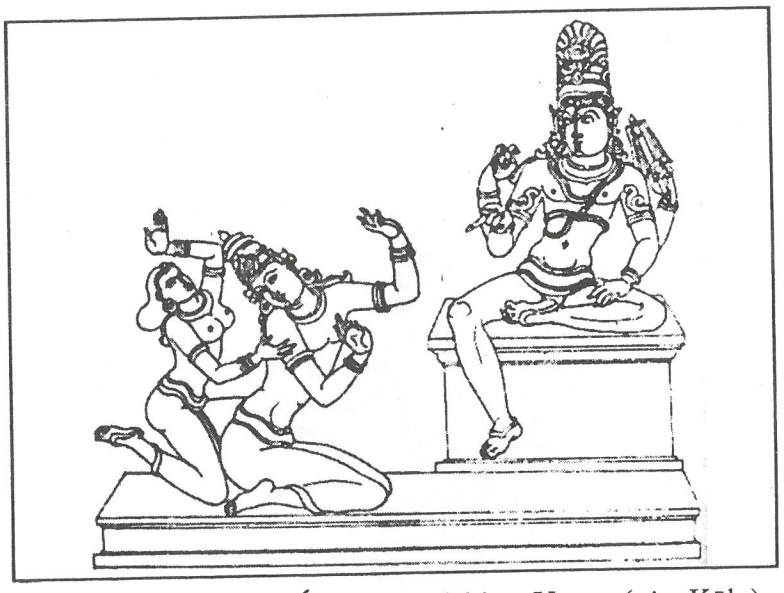


Kālāntaka

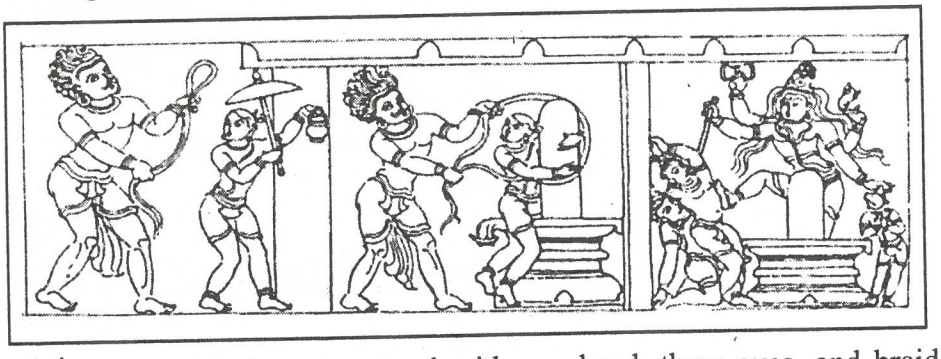
A form of Śiva as the vanquisher of the god of death (Kāla), also known as Kālāri, this is one of the most important 'sportive and iconic forms' (līlā-mūrtis) of Śiva. Stone images of this form are found in most of the larger temples in South India.

The background story in the purāṇas relates that when Yama, the god of death came to take away the spirit of youthful Mārkaṇḍeya (the pious devotee of Śiva), whose life-span had got exhausted, the boy was engaged in worshipping the liṅga of Śiva. Yama would not wait till the worship was completed, and began dragging away the boy's soul even as the boy hugged the liṅga in despair. Śiva thereupon burst forth from the liṅga and punished Yama for his irreverence towards a devotee. Mārkaṇḍeya was given a long lease of life, staying as a sixteen year old boy for all time.

There are detailed and closely similar descriptions of the iconic representations of this form is several āgama texts (like *Aṁśumadbheda, Kāmika, Suprabheda, Kāraṇa, Pūrva-kāraṇa* and *Śilpa-ratna*). This is a

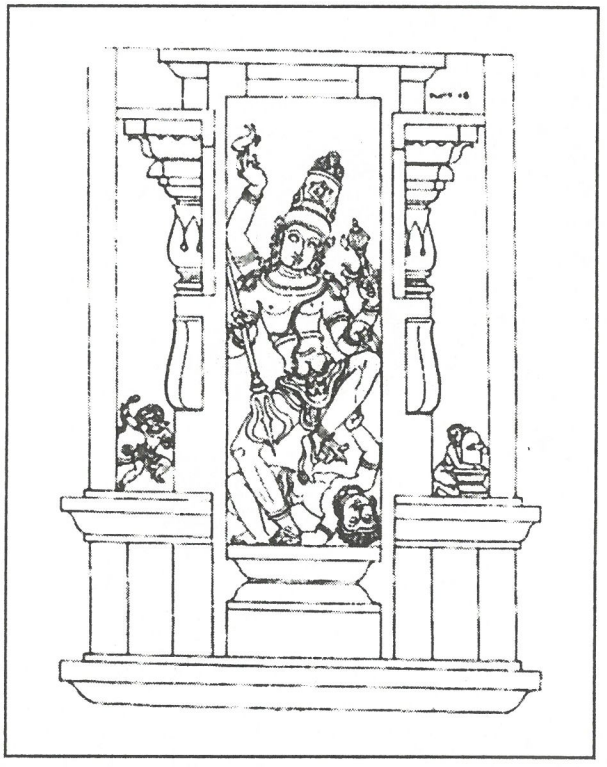


situational representation of Śiva vanquishing Yama (*viz.* Kāla), and the two figures are invariably involved in the iconic form; optionally, the figure of Mārkaṇḍeya, who occasioned this situation, is also represented by the side of Śiva. According to some texts (*e.g. Uttara-kāmika*), the aniconic liṅga is to be shown and the figure of Śiva as emerging from it, like 'liṅgodbhava-mūrti'.



Śiva is to be shown as usual with one head, three eyes, and braids of hair done up as a crown on the head (jaṭa-makuṭa). His body-colour is to be lustrous like coral (vidruma); and he must wear all ornaments (sarvā-bharaṇa). He may have four or eight arms (the latter according to *Aṁśuma-dbheda*). When eight-armed, he carries in the hands javeline (śūla), battle-axe (paraśu), vajra and sword (khaḍga) on the right side; and shield (kheṭaka), noose (pāśa) and the gestures of wonderment (vismaya) and pointing (sūcī) on the left. More common, however, is the four-armed





icon. The normal right hand, which is lifted as high as the ear, ('karṇāntam adhomukham') holds battle-axe (paraśu) or assumes the posture of the

boon-bestowal (varada). On the left side, the normal (first) hand is in the gesture pointing downward (sūchayadhomukha) at the level of the navel (nābhi-sīmantam), and the other (upper) hand is in the gesture of wonderment (vismaya), with the top of the ring finger (anāmikāgra) on level with hair-line of the head (ushṇishāntam). The latter hand alternately holds a battle-axe (paraśu) or stone mason's hammer (ṭaṅka), the hand being at the level of the shoulder (hikkā-sūtra-samam ṭaṅka-karam).

If this is the prescription in the *Aṁśumadbheda* (76th paṭala) and *Śilpa-ratna* (22nd paṭala), hands on the right side hold javeline (śūla) and battle-axe (paraśu), while those on the left carry the gesture of pointing (sūchī) and antelope (mṛga) or snake-noose (nāga-pāśa), according to *Uttara-kāmika* (57th patala). This text also prescribes that the spike of the javeline must be placed on the chest of Yama.



The left leg is placed on the ground, and is slightly bent (kuñchita-vāma pādam), and the right leg is lifted up (uddhṛta-dakshāṅghri), according

to *Uttara-kāmika* and *Pūrva-kāraṇa*; but *Śilpa-ratna* prescribes that the right foot is firmly placed on the ground (susthitam dakshiṇam pādam), and the other foot is lifted up. The leg that is lifted is to be placed on the chest of Yama according to *Suprebheda* (34th paṭala, 'pādam kālasya hṛdaye'). The upper portion of the leg that is placed on the ground must be shown as covered by the tiger's skin (*Pūrva-kāraṇa*).

The side-glance of Śiva must be directed towards the body of Yama ('kaṭāksha-dṛshṭir devasya kāla-dehavyavasthitah', *Aṁśumadbheda;* 'dṛshṭit vai kāladehake', *Pūrva-kāraṇa*). The nose of Śiva must be sharp and the mouth must show tusks ('tīkshṇa nāsogra-daṁshṭrakam; *Pūrva-kāraṇa* and *Uttara-kāmika*).

That Kāla (*viz.,* Yama) must be made in the nava-tāla measurement, and that his height must reach no higher than the navel of Śiva are the prescriptions of *Uttara-kāmika* (devasya nābhimānena navatālena kārayet'). He must wear karaṇḍa-makuṭa and be two-armed, carrying noose (pāśa) while the hands are placed on the chest in an attitude of supplication (*Aṁśumadbheda*). In one of the texts (*Uttara-kāmika*), Kāla's two hands carry spear (śūla) and nose (pāśa).



He must be shown as fallen on the ground (patita), with great fear writ on his face (mahā-bhaya-samāyuktà); and his legs must be thrown apart (vikīrṇapāda-dyaya) (*Aṁsumadbheda*). His body is covered with

blood, and his hair and moustaches are red in colour; his eyes are blood-shot (rakta-lochana); and his face is terrible and deformed, with sharp fangs in his mouth ('daṁshṭrā-karāla-vadana', 'vikṛtānana'). He must be looking at Śiva piteously begging for mercy. *Uttara-kāmika* says that he might also be represented as having fainted (mūrchhita).

Uttara-kāmika also suggests that Mārkaṇḍeya must be shown by the side of the aniconic liṅga from which Śiva emerges. He must be seated or standing in the three bend posture (tri-bhaṅga) : his face must hang down (adhomukha), and his hands must be in the pose of supplication, also holding flowers as offering. *Kāraṇāgama* prescribes that along with Śiva in this form, Pārvatī also must be shown.

This form is intimately associated with Mārkaṇḍeya, who was the son of the sage Mṛkaṇḍu (Vidhātā) and his wife Niyati (who was daughter of Mahā-meru (mythical mountain), born as a reward for their severe penances. The choice was between a long-lived but wicked son and a short-lived but virtuous son. Mṛkaṇḍu chose the latter. Śiva, who give him the boon, said the son's life-span would be but sixteen years. The boy grew up to be a fine lad, and learned the sacred lore. When the sixteenth year was drawing to a close, he sat in the family-shrine, in front of the liṅga, and was lost in deep devotion to Śiva. Yama, the god of death, arrived to take away the boy's life, but Śiva, in whom the boy was absorbed, chased away Yama; and pleased with the boy's devotions granted him the boon that he would ever be only sixteen-year old.

The form of Śiva known as Kālāri (or Kālasaṁhāra-mūrti) or Mṛtyuñjaya, represents Mārkaṁḍeya seated to the right of Śiva, who is emerging from the liṅga (which Mārkaṇḍeya is in the act of worshipping, or hugging) and thrusting his spear into the chest of Kāla (*viz.* Yama), who is shown to the left of Śiva.

Liṅgodbhava-Mūrti

The occasion for the appearance of Śiva in the form of a liṅga ('liṅgāvatāra') according to *Śrī-tattva-nidhi*) has already been given. Purāṇas (like Śiva, Kūrma, Liṅga and Vāyu) give the story of the dispute between Brahmā and Vishṇu for superiority and Śiva's appearance before them as a huge pillar of blazing fire. Brahmā and Vishṇu, curious to find out the nature of this phenomenon, attempted to discover the top and bottom of the pillar, Brahmā assumed the form of swan and soared high into the

heavens, while Vishṇu became a boar and dug into the earth. But they failed in their attempt and returned to where they were. Then, Śiva burst forth from the middle of the pillar and revealed himself (liṅgodbhava, 'arising out of the liṅga') with a thousand arms and legs, and thereupon Brahmā and Vishṇu realized the superiority of Śiva and offered him their respectful homage.



The āgama texts prescribe that an iconic form of Śiva should be represented as revealing itself on the front side of the pujāṁśa of the liṅga. Śiva is to be shown, according to most texts, as similar to Kevala-Chandraśekhara, in a standing posture (sthānaka), with four arms. Sometimes, however, six or eight hands are shown. But usually, the figure is four-armed, the normal hands showing the gestures of protection (right) and boon-bestowal (left) (more frequently in the kaṭyavalaṁbita posture) and the upper hands holding axe (right) and antelope (left) (*cf. Kāraṇāgama*, paṭala 11). *Śilpa-ratna,* however, prescribes that Śiva must be shown as carrying a spear (śūla) in one of his hands.



Śiva stands here in samapāda-sthānka posture, but his feet are hidden within the shaft of the liṅga ('nālakādhas sthitam pādam) and, according to some texts, his crown also is not seen (*Suprabheda,* paṭala 34, 'adṛśyau tasya pādābhau tathaiva mukuṭam yathā'). This relates to the detail in the legend that Brahmā and Vishṇu could not reach the top or bottom of the pillar of fire.

While the iconic representation of Śiva is enclosed within an oval or lenticular aperture opening in the liṅga's shaft (nāla), Brahmā and Vishṇu in the forms of swan and boar are sculpted on the surface of the shaft. The swan (the size of which must be equal to the face of Śiva shown here, 'biṁbasyānana-mānena (kārayed-dhaṁsam', *Uttara-Kāmikā*, paṭala 50; but *Kāraṇāgama*, paṭala 11, suggests that the size of the swan must be two times the face of the iconic representation of Śiva, 'bimbasya dvimukhenaiva haṁsa-rūpam tu kārayet') on top of the opening (showing liṅgodbhava-mūrti) to the left ('ūrdhve vāma-pārśvake'). The boar must be shown below the opening to the right ('dakshiṇāṁśe tvadho-gatah').

The boar is required to be made twice the size of the swan; and shown in the act of digging the earth ('biṁba-dvi-mukha-mānena bhūkṛshṭ āsyam tu sūkaram', *Uttara-kāmikā, op. cit.*). *Suprabheda* (paṭala 34),

however, suggests that Vishṇu must be shown here as having a boar's face ('vishṇum varāha-vaktrakam', also *Kāraṇāgama,* 'sūkarānanam'). It is common practice to represent Vishṇu only in the boar's form.

Brahmā and Vishṇu are shown in their human iconic form as flanking the liṅgodbhava-opening on the left and right sides respectively. They must be splendid in appearance ('sarvāvayavasundarau') and must be shown as four-armed joining their normal hands in an attitude of supplication ('hṛdaye-ñjali-saṁyuktau', *Aṁśumadbheda,* paṭala 76), and as looking at the liṅga ('sthitau liṅgam samīkshya cha'). The other two hands of the gods carry the usual emblems : ladle rosary by Brahmā, conch and discuss by Vishṇu. Śiva is visualized as red (rakta) in complexion, Vishṇu dark-blue (śyāma and Brahmā golden-yellow (hiraṇyābha).

Even if Brahmā and Vishṇu are not shown in the manner on the sides of liṅgodbhava, the gods as swan and boar must necessarily be represented ('brahma-vishṇu-vihino vā haṁsasūkara-samyutah', *Uttara-kāmikā* (*op. cit.*).

The place on the liṅga's shaft where lingodbhava is to be shown is given as the central portion ('liṅga-madhye tu kartvyam', *Suprabheda;* also *Aṁśumadbheda,* 'liṅgākārasya madhye tu'). *Kāraṇāgama* (*op. cit.*) is more specific; the height of the liṅga must be divided into five equal parts ('āyāmam yat tu liṅgasya bhūtāṁśam vibhajet') and one part on the top and one part at the bottom must be left out ('ūrdhve vyomāmśakam tyaktvā mūle chaiva tathā bhavet'); and the figure must be carved in the remaining space, *viz.,* in the centre ('tan-madhye kārayet').

Vishneśānugraha-Mūrti

One of the sportive forms assumed by Śiva, it is also known as Vighneśvara-prasanna. Śiva here is shown in the act of bestowing grace upon Gaṇapati, at the behest of Devī (whose child he was), and making him the lord of the troops (gaṇa-pati, pramatha-gaṇādhipa).

Śiva is seated with his right leg laid across the seat and the left dangling down. To his left, on the same seat (eka-pīṭha-sthitā) Pārvati is seated in the same manner. To Śiva's right stands Vighneśvara (*viz.* Gaṇapati), with folded hands. Śiva and Pārvati are both dark-complexioned here (śyāma-varṇa), while Gaṇapati is red-complexioned. Śiva is three-eyed and four armed, carrying in his upper hands black antelope and battle-axe (kṛshṇa-paraśu). His normal right hand is placed on the head of Gaṇapati

in gesture of protection ('abhayam śirasi nyasya'), and the corresponding left hand assumes the gesture of boon-bestowal.



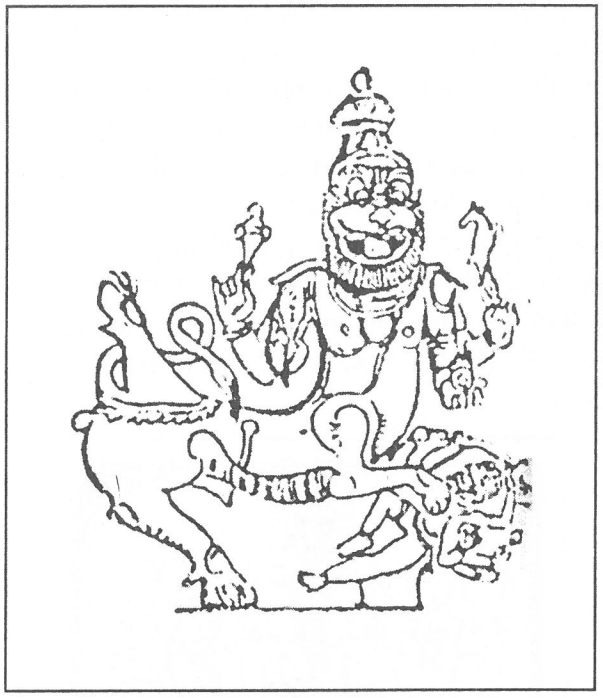
Pārvati is two-armed but three-eyed. She has a happy expression on her face ('prahasitānanam'). She carries a blue lotus in her right hand, while her left hand assumes the gesture of boon-bestowal.

Gaṇapati is four-armed : while his normal hands assume the gesture of supplication (namaskārāñjali), the upper hands carry noose and goad.

All three figures are decorated with all ornaments. Śiva wears his matted hair in the shape of a crown (jaṭā-makuṭa), and Gaṇapati has a kirīṭ a-type of crown (kirīṭa-makuṭa) on his head.

Śarabha

Śarabha (literally a killer, from the root 'śṛ' himasāyām', śṛṇati himsati) is a mystical animal of great ferocity, with eight legs, four of which are normal and four turned upward, and its eyes are turned up ('ashṭāpad-ūrdhva-nayana ūrdhva pāda-chatushṭaya') that attaches and kill lions ('tam siṁham hantum āgacchham' *cf. Mahābhārata,* 12, 117, 12). The same epic gives Śarabha as one of the names of Vishṇu ('atulas śarabho bhīmah', 13, 149, 52).



The lexicons however, describe this mythical animal as a 'great lion' ('mahā-mṛga') and a kind of lion ('mṛgendraviśesha), that roams about in mountains ('parvatāśraya').



But the legends recounted in the Āgama make Śarabha a form of Śiva (or of Vīrabhadra, *cf. Śiva-purāṇa,* Śatarudrīya-saṁhitādhyāya), assumed to restrain the form of Vishṇu known as Narasiṁha. Narasiṁha, after killing the demon Hiraṇya-kaśipu, for which purpose he had appeared, continued to be ferocious and destructive. Troubled by this violence, the gods sought Śiva's help. Śiva thereupon assumed the form of Śarabha (or Śarabheśa), sprang upon Narasiṁha, picked him up with two of his legs and tore his body apart. Vishṇu was thus happily delivered from the strangles of his own incarnation, and rose up to Vaikuṇṭha, thanking Śiva for this good turn. Śarabha is therefore also known as 'killer of the (man–) lion' (siṁhaghna).



We read in *Śarabhopanishat* that Śiva assumed a terrible form and killed Narasiṁha who was destroying the worlds ('yo ghoram vesham āsthāya Śarabhākhyam maheśvarah, nṛsiṁham lokahantāram sañjaghāna mahā-balah'). This text identifies Śarabha with Rudra as Vīra bhadra, Tripurāri and Kāmāri. Curiously, the same text seeks to explain that 'śara' means the soul, and that Śarabha is Vishṇu that shines forth in the soul ('śarā jīvās tadaṅgeshu bhāti nityam haris syayam'), and who bestows emancipation on the devotees ('mokshada'). The text, however, does not say what the 'terrible form' was like.

According to *Uttara-kāmika,* the worship of this form of Śiva is resorted to by those who intend destroying their enemies, by those who seek to win battles, or by those who want to get their ailments cured. The form of Śarabha, as given in this text, is more symbolic than iconographic:

the two wings represent Kāli and Durgā; the three eyes are Sun, Moon and Fire; the tongue is the oceanic fire (bāḍavānala); the nails represent Indra, the belly the fire of destruction (kālāgni), the thighs Kāla (time) and Mṛtyu (death); and the great energy Mahā-vāyu (the wind).

The Śaivāgama texts (like *Uttara-kāmika,* patala 54) provide more details. The form is huge and monstrous like the mountain Meru, and is resplendent like the sun. It is a composite form of man, lion and bird. *Uttara-kamikā* specifies that it is mainly a bird's form ('pakshyākāram'): golden-coloured (suvarṇābha), its two wings are uplifted ('ūrdhva-paksha-samāyuktam'). Its two eyes are round and red. But it has eight legs, four of which are those of lion ('pādais siṁha-padākaraiś chaturbhiścha') touching the ground, and other four are those of a bird with sharp claws, lifted up ('sutīk shṇa-nakha-samyuktair ūrdhvasthair veda-pādakaih'). And it has a fine tail (divya-lāṅgūla).



Above the torso, the form is that of a man ('kandharordhva-narākāram') with a brilliant crown on his head and with matted strands of hair flying alround ('sūvikīrṇa-jaṭānvitam'). The man, however, has a lion's face with terrible tusks ('siṁhāsyam bhīma-damshṭram'). The whole form suggests mighty power and energy ('bhīma-vikrama-samyutam').

Śarabha is shown in the act of holding Narasiṁha, who however has only a human form here, but completely lifeless ('niścheshṭita-mahātanum

nara-deham'), although shown with folded hands ('kṛtānjali-puṭopetam'). Narasiṁha had to be restrained because he was about to destroy the whole world ('jagatsamharaṇodyatam').

Above the body of Narasiṁha is to be shown Vishṇu, held by the four legs of Śarabha which are poised in the sky ('pādābhyām aṁbara-sthābhyām'); he is intent on moving upward ('gaganābhimukham devam kārayet').

Śrī-tattva-nidhi adds some more particulars. His wings, body and beak are all golden in hue; his hair which rises up is blue in colour; there is also crescent moon on his head. His roar is deep, sharp and loud (su-tīkshṇa-ghana-garjita). He is endowed with thirty-two arms, sixteen on each side. In the hands on the right side are seen vajra, clenched fist (mushṭi), gesture of protection, discus, śakti, cudgel, goad, sword, khaṭvāṅga, axe, rosary, bone, spear, bow, plough-share and fire, while the fifteen hands on the other side carry the gesture of boon-bestowal, noose, mace, arrow, banner, saw (krakacha), boar (kroḍa), conch, shield, serpent, lotus, skull-cup, book, short lance (kunta) and pestle-club, and the sixteenth hand embraces Durgā (durgā-ślishṭa-karāṁbuja').

Jālandhara-Hara-Mūrti

Jālandhara was an asura of uncommon prowess, might and magical powers. His origin has been ascribed in *Śiva-pūrāṇa* to the entrance of the fire from Śiva's third eye into the sea where the river Sindhu joins it (on the occasion of Śiva's encounter with Tripura). He became enamoured of Pārvatī's beauty and sent emissaries to bring her. Śiva killed Jālandhara with the discus, which he had obtained from the milky ocean when it was being churned for ambrosia.

Śiva as the killer of Jālandhara is represented as only two-armed (dvi-bhuja). He is red-complexioned (rakta), and three-eyed, the eyes being ferocious (ugra). He is badecked with all ornaments, and wears a sacrificial cord; on his feet are sandals (pādayoh pādukā). He is shown as about to move away (kiñchid vai gamanonmukham). He carries an umbrella (chhatra) in his right hand, and a holy water pot (kamaṇḍalu) in his left. His matted hair is heavy and dishevelled (saṁkīrṇajaṭā-bhāra), and Gaṅgā and the moon adorn his head (gaṅga-chandra samanvita).

The asura Jālandhara is represented separately. He is yellow-complexioned (pīta), two-armed, two-eyed and bedecked with various

ornaments. He wears a crown. In his arm is tucked a sword. His two hands are joined in an attitude of supplication (kṛtāñjali-puṭa); and on the hands is placed the discus (haste chakram dadhan), with which Śiva killed him.

Eka-Pāda-Mūrti

An iconographic representation of the Vedic conception of Śiva as Ajaikapāt this form of Śiva is distinguished by having only one leg. This iconic form is frequently met with in the Śiva temples of South India, and





there are textual descriptions also. Śiva here is visualized as luminous like a million suns, three-eyed and four-armed carrying in his hands the stone-





mason's chisel (ṭaṅka), antelope (mṛga), and the gestures of protection (abhaya) and boon-bestowal (vadara). On the left side of him is Vishṇu, having four arms, carrying in his two upper hands conch-shell (śaṁkha) and discus (chakra), and the two normal hands joined in supplication

(añjali-mūdrā); and on the right is Brahmā, also four-armed, and carrying rosary (aksha-sūtra) and water-pitcher (kalaśa) in the two upper hands, and the two normal hands joined in supplication. Vishṇu and Brahmā appear to be emanating from the waist of Śiva, and have no legs of their own. The three deities (tri-mūrti) have collectively but a single leg, although there are three distinct bodies above the waist.

'One-leg' (eka-pāda) signifies Godhead as the only support for the entire universe, and the three gods Brahmā, as the creator, Vishṇu as the preserver and Śiva as the destroyer are unitary in essence. The dhyānaśloka says that this form abides in the centre of the manifested universe ('brahmāṇḍa-madhye'), during the great dissolution of the universe ('brahmāṇḍa-pralaye'), and with a firm foot-hold ('susaṁsthita-pādam'). Śiva as the principle of destruction actually supports both creation and preservation; it is this principle of destruction which actually supports both creation and preservation; it is from this principle that the two other principles emerge, and by this principle alone are they sustained.



Rāvaṇānugraha-Mūrti

One of the sportive forms (līlā-mūrti) of Śiva, this involves the story of how the mighty ruler of Laṅkā, Rāvaṇa was humbled, as its background. Rāvaṇa, the chief of the rākshasa clan went to attack his step-brother Kubera, the chief of the yaksha clan, and was returning to Laṅkā victorious on his pushpaka chariot. On the way, he rested for a while on the Himālayan

foothills. As he was looking round, he saw a lovely pleasure-grove on top of a hill. He mounted his aerial chariot and tried to alight on the hill, but the chariot could not proceed; when he tried to know the cause of this impediment, he learnt that Śiva and Pārvati were sojourning in the grove on top of the hill, which was Kailāsa, and no one was allowed to go near.

Roused to fury, he resolved to lift that mountain itself and throw it away. He put his twenty hands underneath the hill and plucked it out of the ground. Pārvati was scared, when the hill shook. In order to reassure her, Śiva pressed the big toe of his left foot, and the hill stood firm. And at the same time, the hands of Rāvaṇa were caught beneath the hill. Under the weight of the hill, the rākshasa chief suffered great agony and cried out in pain. He thus became known as Rāvaṇa (one who cried loud).

At last and in despair, he prayed to Śiva and sang his praises for a thousand years. Śiva took pity on him and freed his hands. He also presented him with a magic sword. It is this occasion that is celebrated in the form 'Rāvaṇānugraha' (bestowing grace on Rāvaṇa).

Splendid sculptures in bold relief of this form are to be found in the rock-cut shrines of Elūra (in the Daśāvatāra cave and in the Dhumar-leṇa cave), and in the Chenna-keśava temple at Belūr in Karṇātaka.

Vīra-Bhadra

An attendant (gaṇa) of Śiva, he is sometimes identified with a variant form of Śiva himself. He is said to have flashed forth from the matted locks of an indignant Śiva ('rudra-jaṭā-saṁbhava', 'rudra-kopa-samudbhūta'). The context was the self-immolation of Sati during the sacrifice performed by her father Daksha-brahmā. Śiva sent Vīrabhadra to kill Daksha and destroy his sacrifice. Virabhadra is generally represented as setting out (yānaka-mūrti) on his mission of destruction).

There are several forms in which Vīrabhadra is shown. Usually, however, he is black in colour, three-eyed, wearing a garland of severed heads and donning yellow broadshield (in the normal hands) and bow and arrow (in the upper hands). Serpents are his ornaments.

According to *Kāraṇāgama,* Bhadra-kālī must be shown standing on his left side, while Daksha with goat's head with horns stands on his right side in a posture of supplication (namaskārāñjali). Vīrabhadra beheaded Daksha; but later when gods pleaded that he may be revived, Vīrabhadra joined the body with the head of a goat that was lying about there. Daksha

thus recovered his life, and remained a devotee of Śiva (śiva-dhyāna-parāyaṇa).







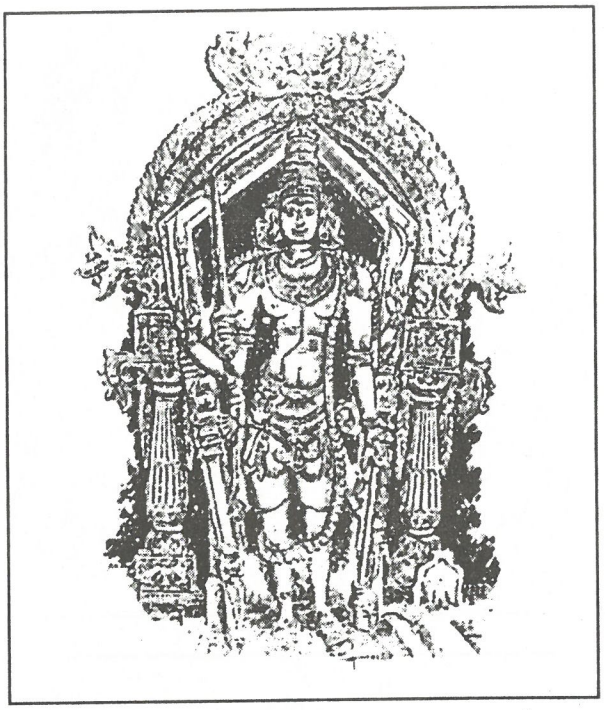














Śilpa-saṅgraha enumerates three varieties of Vīrabhadra images, all of them dark in complexion and fierce in appearance : (1) two-armed (sātvika), (2) four-armed (rājasika) and (3) eight-armed (tāmasa). The details are : (1) Yoga-vīra, two-armed and seated with sword and shield in the

hands, one of the legs dangling from the seat; (2) Boga-vīra, four-armed and standing, carrying bow, arrow, sword and kaṭaka gesture in the hands, with liṅga on the crown and a garland of severed heads round his neck, and Daksha standing on his right side; (3) Vīra-vīra, eight-armed and walking, carrying trident, sword, arrow, and antelope (in the right hands), and skull-cup, shield, bow, and goad (in the left hands).



Śilpa-ratna mentions a form of eight-armed Vīrabhadra riding on a vampire (vetālārūḍha), surrounded by his own attendants (nija-gaṇa-sahita). He is here fair-complexioned (white like milk, 'go-kshirābha') and fierce (ugra). His tawny red hair all matted up is tied into a top-knot to which crescent moon is stuck (kapiśa-tara-jaṭābaddha-sītāṁśu-khaṁḍa'). His hands show battle-axe, hand-drum, sword, shield, skull-cup, spear and gestures of protection and boon-bestowal. He is clad in tiger-skin.

Another dhyāna-śloka makes his complexion yellow (haridrābha) and gives him only two hands, one of them holding a mace and the other a clenched fist ('gadā-mushṭi-hasta'). He is terrible and uncontrollable in his glee (karālaṭ-ṭahāsa). He is to be invoked in fire and worshipped for arresting the enemies (ripustaṁbhanārtham Vahnau āvahya).

Still another description is that he is naked (digaṁbara) but decorated with many serpents ('bhujaṇga-gaṇa-bhūshaṇa'), that his third eye (*viz.*, the eye on the forehead) is awesome ('bhayada-phāla-netrānanam'); his

body is besmeared by the blood of his enemy whom he has massacred with his trident ('bhuja-gata-triśūla-hata-sva-śatru-rudhirokshitam'). His brows are knit in anger (bhrukuṭī) and his hair is like flames (jvālā-keśa).

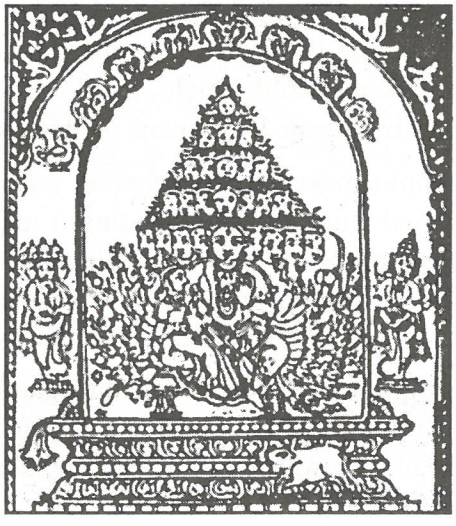


In the sapta-mātṛkā panels, it is usual to find Vīrabhadra at the right end and Gaṇapati at the left end, flanking the seven mother-goddesses.

Mahā-Kailāsa-Mūrti

This is a rare form of Śiva, not included among the familiar 'sportive forms' (līlā-mūrti), nor frequently represented in stone.

There is a drawing of the form in an old manuscript manual from the Mysore Palace giving the customary one hundred and eight names of different gods and goddesses (*Devatā-nāma-kusuma-mañjari*). The drawing has been reproduced here. The source for the conception of this form appears to be the 'Śamkara-samhitā' section of *Skānda-purāṇa.*



The form is unique inasmuch as it has twenty-five faces and fifty arms. Each face has three eyes. Śiva, fair-complexioned, is represented as seated upon a splendid throne in all majesty; bedecked in all ornaments, he is lustrous like a million suns. His is an immaterial body (aprākṛtatanu), indescribable and inconceivable. On his head is a crown of matted hair adorned by Gangā and crescent moon. His body is richly bedaubed all over by the holy ash ('bhasmoddhūlitasarvāṅga'); and draped by tiger's skin. A serpent serves as his sacred chord (vyāla-yajñopavīta). His form exudes supreme bliss ('paramānanda-vigraha'). He is seated with his left leg folded and laid across the seat while his right leg is stretched down ('prasārya dakshiṇam pādam, kuñchayitv etaram pādam').

The text (*viz., Skānda-purāṇa*) names all the fifty weapons he holds in his hands. On the right side, the hands carry (1) gesture of protection (abhaya), (2) discus (chakra), (3) spear (śūla), (4) hammer (ṭaṅka), (5) dart (bāṇa), (6) mace (gadā), (7) lotus (ambuja), (8) sword (khaḍga), (9) lance (tomara), (10) śakti, (11) axe (paraśu), (12) barbed missile (prāśa), (13) snakes (pannagān), (14) ploughshare (hala), (15) goad (aṅkuśa), (16) rosary (aksha-mālā), (17) short sword (chhurikā), (18) banne (dhvaja), (19) cudgel (daṇḍa), (20) vajra, (21) bone (asthi), (23) tusk (daṁshṭrā), (24) saw (krakacha) and (25) short javeline (bhiṇḍi-pāla).

On the left side, the hands carry (1) the gesture of boon-bestowal (vara), (2) bow (chāpa), (3) deer (mṛga), (4) conch (śaṁkha), (5) shield (kheṭ), (6) noose (pāśa), (7) hatchet (paraśu), (8) mallet (mudgara), (9) hand-drum (ḍamaru), (10) bell (ghaṇṭā), (11) lute (rudra-vīṇā), (12) scripture (pustaka), (13) skull (kapāla), (14) severed head (muṇḍa), (15) magical weapon khaṭvāṅga, (16) fire-emitting weapon (bhuśuṇḍī), (17) iron bludgeon (parigha), (18) broadshield (phalaka), (19) sharp-edged spear (paṭṭiśa), (20) stick (vetra), (21) holy water-pot (kamaṇḍalu), (22) fire (hutāśana), (23) chopper (kartarī), (24) pestle like club (muśala), and (25) bunch of peacock's feathers (piṅchha).

Chapter 6

ŚIVA PARIVĀRA

Gaurī

Pārvatī in this form is visualized as a girl of ten years (daśa-varshā bhaved Gaurī). (*Devī-bhāgavata* 7, 30, 58).



She is worshipped along with 'Śiva (in his form as Chandraśekhara), as his consort, and as an independent deity. *Kāraṇāgama* prescribes that when Gaurī is represented along with Chandraśekhara, she must be standing on a lotus-seat by the side of Chandra-śekhara, to his left (devasya vāma-sthita-pāda-pīṭhe); she is dark-blue in complexion (śyāmā), three-eyed (tri-netrā) and two-armed (dvi-bhujā); and her body must be in three bends (tri-bhaṅgi). The right leg is firmly planted on the ground, while the left one is slightly bent (savyāpasavya-sthita-kuñchitāṅghrim). She holds a blue lotus in her right hand.



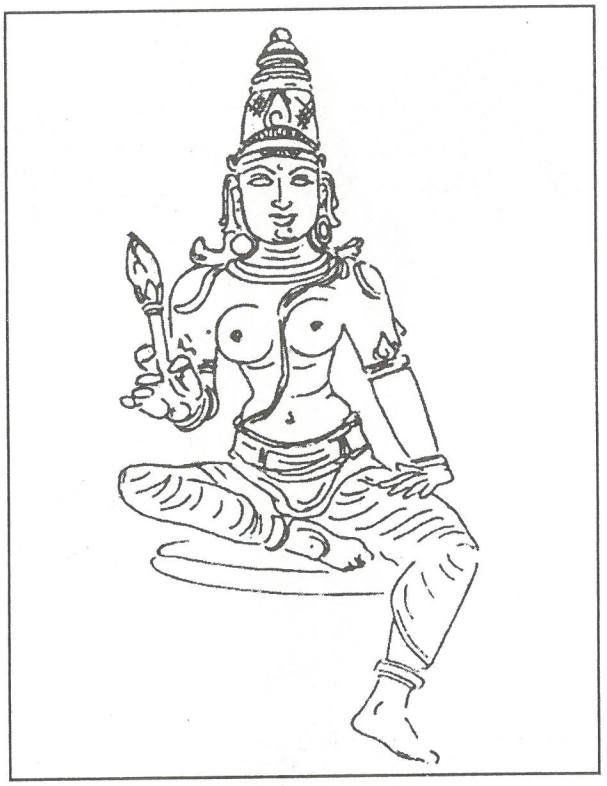


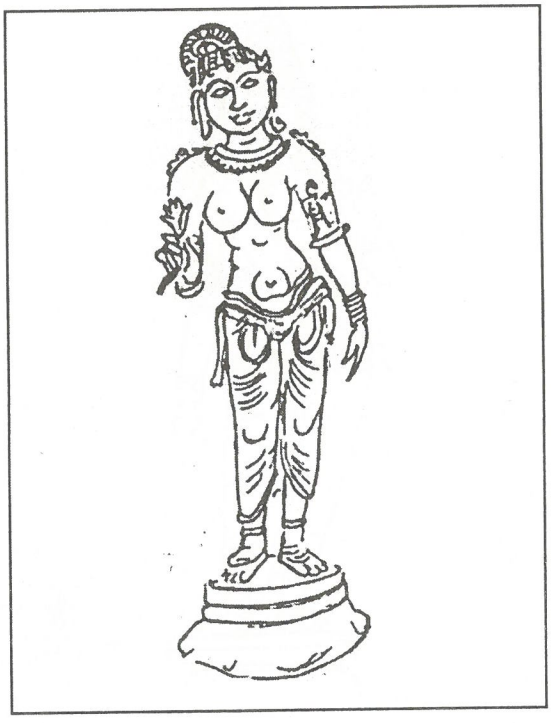
Gaurī is also one of the four 'powers' (śakti) of the main image of Śiva in the sanctum (*viz.* in the form of liṅga), the other three 'powers' being Yoga-śakti, Bhoga-śakti and Vīra-śakti. All the four are represented in characteristic iconic forms. Gaurī as a 'śakti' is youthful (su-yauvanā), two-armed and two-eyed. She wears on her head the crown of the kirīṭa-mukuṭa type and has large breasts. Her right hand is in the kaṭaka-posture while the left arm is stretched out beside her body (laṁba-hasta). She stands on a lotus-seat, with her left leg slightly bent.

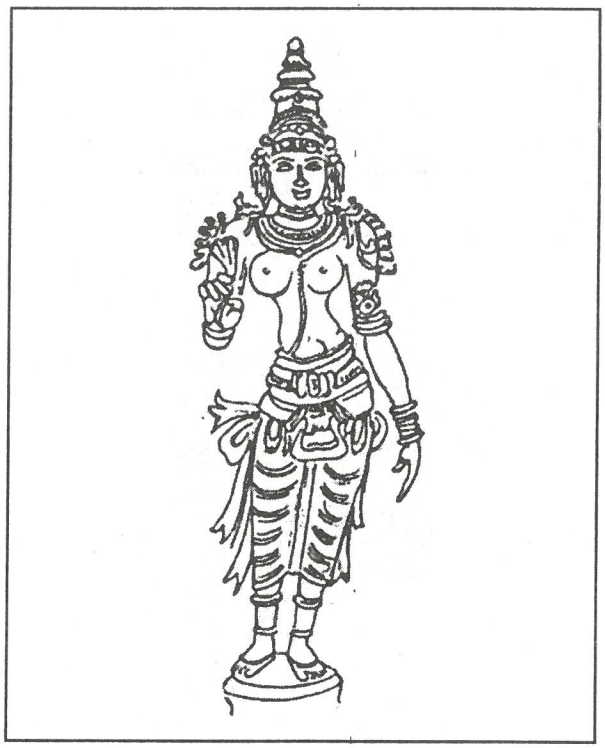


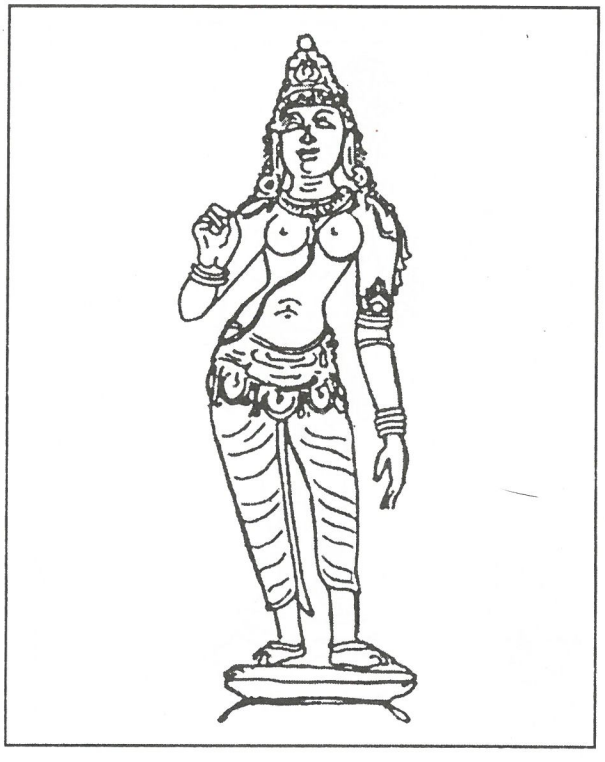
As an independent deity, she is emerald-complexioned (marakata-varṇa), four-armed and seated on a throne supported by lions (siṁhāsane). The throne has a eight-petalled lotus on which she sits like Gaṇapati (vināyakavadāsīnā). She holds in her normal right hand a lotus with a long stalk (bṛhannālam kamalam), and in the corresponding left hand a splendid pot of nectar (vāme āmṛta-ghaṭah). The upper hands carry the bilva-fruit and conch (śaṁkha). According to *Śrī-Vidyārṇava-tantra,* she carries in her two right hands stylus for applying collyrium (añjana-śalākā) and noose (pāśa), and in her two left hands mirror (darpaṇa) and goad (aṅkuśa).

Gauri may be shown as seated or standing, two-armed or four-armed. When she is four-armed she generally carries in her hands rosary (aksha-mālā), goad (aṅkuśa), noose (pāśa) and citrus fruit (mātuluṅga). Or, she









may carry the usual emblems of Śiva or Chandraśekhara, deer (mṛga), axe (paraśu) and the gestures of boon-bestowal (varada) and protection (abhaya). *Vishṇu-dharmottara,* however, specifies that the two-armed form (showing gestures of boon-bestowal and protection) is always preferable ('dvibhujā śreyase sadā'), and that when she is shown as four-armed she must be seated on a lotus (gauryāh murtiś chaturbāhū kartavyā kamalāsanā); the four hands in this case carry rosary and lotus in the upper hands, and the gesture of protection and water-pot in the lower hands.

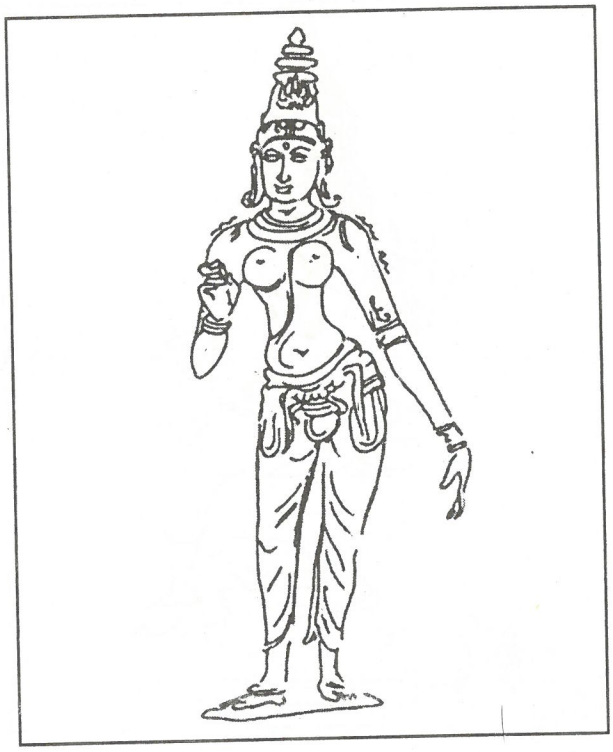
In texts like *Aparājita-sūtra* and *Devatā-mūrti-prakaraṇa,* twenty-four forms of Gauri are mentioned, twelve of which are described in detail (dvādaśa-gaurī). According to *Brahma-vaivarta-purāṇa* (Prakṛti-khaṇḍa), all of them assume the posture of standing erect with both feet firmly planted on the ground (sama-pāda-sthānaka); and they are four-armed, carrying liṅga with rosary (aksha), triple-staff (tri-daṇḍi), holy water-pot (kamaṇḍalu) and the gesture of boon-bestowal (varada). She wears on her head braids of hair coiled up like a crown (jaṭāmukuṭa), and on her body the sacrificial cord (yajñopavīta). She has the nature of an ascetic, and exudes the air of piety.



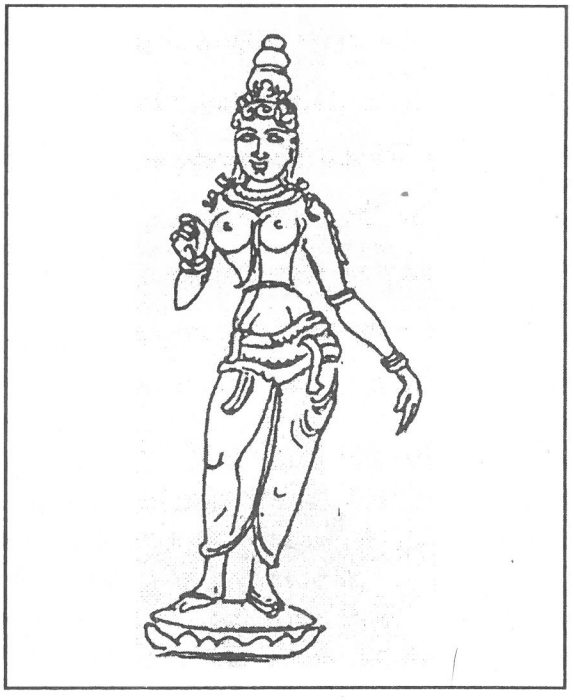
Aparājita-sūtra mentions as the general features (sāmānya-lakshaṇa) of Gaurī the following : she must be four-armed, three-eyed and bedecked with all ornaments (chaturbhujā trinetrā cha sarvābharaṇa-bhūshitā); and she must be seated on a creeping iguana (godhāsanopari sthitā) *Rūpa-maṇḍana* also prescribes that the form of Gaurī worshipped at home must be seated on the iguana (godhāsanāśritā mūrtir gṛhe pūjyā).

The names given to the twelve Gaurīs, and the weapons in the hands (right lower, right upper, left upper and left lower in order) are as follows:

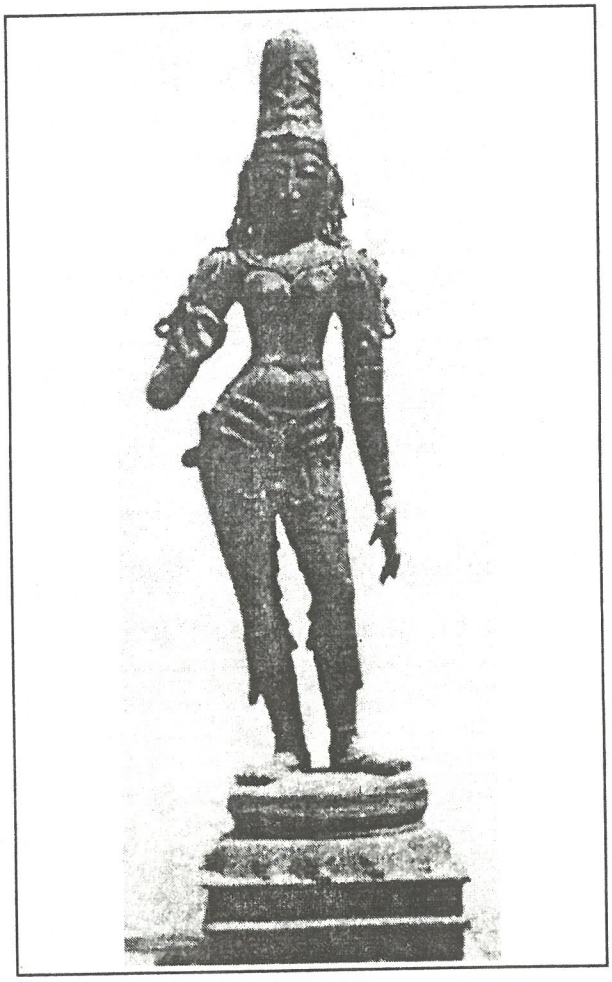
1. Umā : rosary (mālā), lotus (kamala), mirror (darpaṇa) and holy water-pot (kamaṇḍalu).
2. Pārvatī (Parvatodbhavā) : rosary, liṅga, Gaṇeśa and water pot. (*Rūpa-maṇḍana* adds that there must be a pot carrying the sacrificial fire on either of her sides (paksha-dvaye agni-kuṇḍau cha).
3. Gaurī (Śiva-śālinī) : rosary, the gesture of protection (abhaya), lotus (kamala) and water-pot.
4. Lalitā : rosary, lute (vīṇā), mirror and water-pot.



5. Śrī : rosary, gesture of protection, gesture of boon-bestowal (varada), and water-pot. *Rūpa-maṇḍana* substitutes water-pot with lotus (padma), and says that this form must be seated on iguana (godhāsanāśritā).
6. Kṛshṇā : rosary, gesture of protection, scripture (pustaka) and water-pot; five fires must surrounded her in pots (pañchāgnayah kuṇḍeshu).
7. Haimavatī (Śaila-rājī) : lotus, mirror, gesture of protection and liṅga.
8. Raṁbhā : water-pot, rosary, lotus and goad (aṅkuśa); she is seated upon an elephant (gajāsanopari sthitā). *Rūpa-maṇḍana* substitutes lotus with vajra.
9. Sāvitrī : rosary, scripture (pustaka), lotus and water-pot; she has four faces (chatur-vaktrā), and her worship is beneficial in households where Vedic study is kept up (śrotriyāṇām gṛhe hitā).
10. Trikhaṇḍā : rosary, vajra, śakti and water-pot.
11. Totalā : spear (śūla), rosary (mālā), club (daṇḍa) or shield (kheṭa) and white fly-whisk (śveta-chāmara); she has white body-colour (śveta-dehā) and rides upon a swan (haṁsa-vāhanā).



12. Tripurā : noose (pāśa), goad (aṅkuśa), gesture of protection and liṅga; she is seated upon a corpse (pretāsanā). *Rūpa-maṇḍana* specifies that the noose must be nāga-pāśa, and substitutes liṅga with the gesture of boon-bestowal.



In a shrine that is dedicated to Gaurī (gauryāyatana), to the left of Gaurī must be shown Śrī, to the west Sāvitrī, to the south-west Sarasvatī, to the north-west Bhagavatī, to the north-east Gaṇeśa and to the south-east Kārtikeya. And at the four entrances to the shrine must be shown the guardian-deities (dvāra-pālikās) : at the eastern entrance, Jayā (carrying, in circumambulatory order beginning with lower right hand, gesture of protection, goad, noose and club) on the left, and Vijayā (noose, club, gesture of protection and goad), on the right; at the southern entrance, Ajitā (gesture of protection, lotus, noose and club) on the left, and Aparājitā

(noose, club, gesture of protection and lotus) on the right; at the western entrance, Vibhaktā (gesture of protection, vajra, goad and club) on the left, and Maṅgalā (goad, club, gesture of protection and vajra) on the right; and at the northern entrance, Mohinī (gesture of protection, conch, lotus and club) on the left and Staṁbhinī (lotus, club, gesture of protection and conch) on the right.



Gaurī also figures in the Jaina pantheon, as the yakshiṇī of the eleventh tīrthaṅkara, Śreyāṅsa-nātha; she is also a vidyā-devī. According to the Digaṁbara account, this yakshiṇī is golden-coloured (kanaka-prabhī, suvarṇābhā), rides upon an antelope (mṛga-vāhini), and has four arms. She carries in her right hands the gesture of boon-bestowal (varada) and water-pot (kalaśa), and in her left hands mallet (mudgara) and lotus (abja) (cf. *Pratishṭhā-sāra-saṅgraha*). The Śvetāṁbaras regard her as fair-complexioned (gaurāṅgi), riding upon a lion (siṁha-vāhanā), and carrying in her right hands gesture of boon-bestowal (varada) and mallet (mudgara), and in her left hands vajra (kuliśa) and goad (aṅkuśa) (cf. *Nirvāṇa-kalikā* and Hemachandra).

As a vidya-devī, she is golden-coloured, and rides a horse. She is four-armed and carries in her hands the gesture of boon-bestowal (varada), plough-share (muśala), lotus (kamala) and rosary (aksha-mālā).



In the Vajrayāna cult, Gaurī is an important mother-goddess. She has eight forms, called by different names. All the forms are two-armed, one of the hands carrying a weapon, and the other assuming the gesture of warning (tarjanī-mudrā), and decorated with garlands of severed heads (muṇḍa-mālā). Each of the forms, however, is distinguished by a characteristic complexion and weapon in the hands : (1) Gaurī : white- complexioned, carrying a goad (aṅkuśa); (2) Chaurī : yellow (pīta), noose (pāśa); (3) Vetālī : red (rakta), spear (śūla); (4) Ghasmarī : green (harita), bell (ghaṇṭā); (5) Pushkasī: blue (nīla), bowl of fire (agni-kuṇḍa); (6) Śabarī : white (sitā), Meru mount; (7) Chāṇḍālī : blue (nīka), fire-pot (vahni- kuṇḍa); (8) Dombī: variegated colours (viśvavarṇa), banner (patāka). These are described as 'mothers of the universe' (loka-mātā) and the 'eight rulers' (ashṭanāyikā).

Pārvati represented as standing on the left side of Śiva as Naṭarāja is known as Śiva-kāmi witnessing his dançe (śiva-tāṇḍava-sākshiṇī). She is two-armed, and her right hand carries a blue lotus while the left arm dangles in a graceful posture. Her right foot is placed firmly on the ground, her left leg is bent at the knee ('savya-pāda-sthitam, kuñchitetarajānukam'). She is also called Śiva-kāmeśvarī.





Sive seated with Parvati is an iconic form known as Umā-sahita or Umā-maheśvara. It is a seated form of Śiva with Umā (*viz.,* Pārvati) by his side (to the left). The two are seated on bhadra-pīṭha in a relaxed posture (sukhāsana), the right-leg dangling down and the left doubled up across, resting on the seat (or the left leg dangling down with the right one tucked on the seat, according to some texts). Śiva is four-armed, carrying

in his hands the gesture of protection (abhaya), the gesture of boon-bestowal (varada, or alternately the hand held in the 'lion-eat pose (simha-karṇa-mūdrā), battle-axe (paraśu) and antelope (mṛga). He is three-eyed, handsome and bedecked with ornaments. The two ears are adorned with dissimilar ear-pieces : the crocodile-shaped one (makara-kuṇḍala) on the right, and leaf-shaped one (patra-kuṇḍala) on the left.

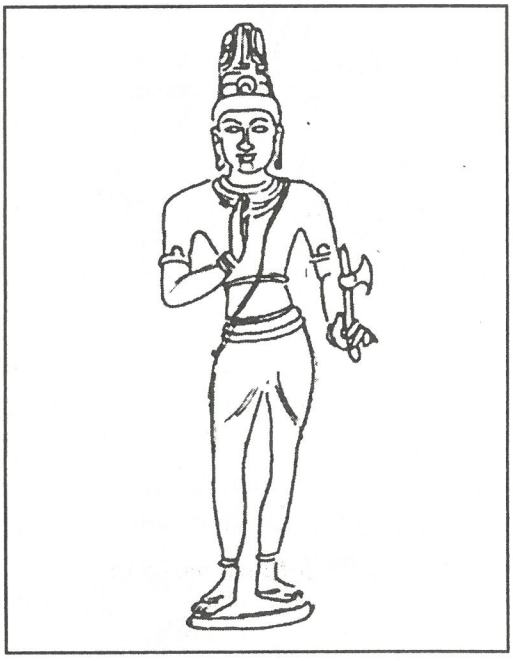
Umā is two-armed, with red-lotus (kamala) or blue-lotus (utpala) in her hand, and her left hand resting on the seat or in the 'lion-ear' pose. She sits in the same posture as Śiva. She is pretty, bedecked with all auspicious ornaments, wearing a tiered-crown (karaṇḍa-mukuṭa), and silken garments. Her body-colour is greenish (harit), and the colour of her garments is red.

This form presents only Umā and Śiva (un like in Somāskanda, Vighneśa-prasanna, or Chandeśānugraha forms).

Yet another form is Umāliṅgana, a form of Śiva, where he is seen embracing Umā (*viz.*, Pārvati), either in a seated (āsīna) or in a standing (sthānaka) posture, with Umā to his left.

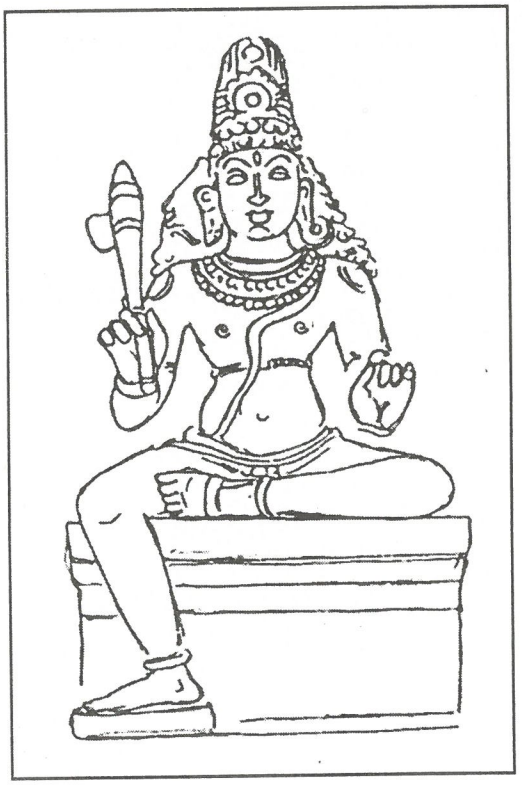
Chaṇḍeśa

Also called Chaṇḍa-natha, Chaṇḍeśvara or Ādi-dāsa-chaṇḍeśa, he is a great devotee of Śiva, and regarded as the commander of Śiva's troops



(gaṇa). His images are invariably found in the temples dedicated to Śiva in South India. It is usual to have a small, separate shrine or niche to house Chaṇḍeśa's icon within the temple-complex. Independent temples to this deity are uncommon, although some texts do recommend such temples to be built in the middle of the village or in any of the eight quarters *Uttara-kāmika,* 65th paṭala).

It is customary for the devotees to visit Chaṇḍeśa's shrine, before leaving the temple precincts, and place on the head of Chaṇḍeśa a part of the flowers which they have received from the main shrine as prasāda. They also clap their hands in front of Chaṇḍeśa to report their visit to Śiva's temple. This is because Chaṇḍeśa is believed to receive the devotees and admit them to Śiva's presence. He is the manager of Śiva's temple and the superintendent of functionaries on behalf of Śiva (Śivājñādhāraka). He carries in himself an aspect of Śiva (Rudrāṁśa).



It is related that he was originally a brāhmaṇa, named Vichāra-śarmā, son of Yajña-datta of Kāśyapa-gotra, from Seynalūr on the banks of Maṇṇi river in the Chola country (present day Tamiḷ Nāḍu). As a boy, he saw a

cow being ill-treated, and undertook to tend all the cows in his village. Since then, the cows yielded more milk and were healthier. And the boy, who was pious by nature, made liṅgas out of sand and worshipped them, while he looked after the cows. Some of the cows emptied their udders of milk over the liṅgas he had made, and thus helped the boy in his worship. When it was reported to the boy's father that the boy was neglecting his duty and wasting milk over sand mounds, the father rushed in anger to where the sand-liṅgas were and kicked them, berating the boy who was sitting there lost in contemplation. When the boy opened his eyes and saw a leg reducing the liṅgas to dust, he cut off, with an axe that was lying nearby, the leg that dared to desecrate the sacred emblem of Śiva. Pleased with the boy's fervent devotion, and impressed by his violent temper that made him cut off his own father's leg, Śiva decorated the boy's head with a garland that he himself was wearing and appointed him the commander of this troops.



Texts like *Uttara-kāmikāgama* (65th paṭala) suggest a variety of iconographic forms for Chaṇḍeśa. In one of the forms, he is seated in lotus posture (baddha-padmāsana), having four faces, twelve eyes and four arms. He carries in his right hands rosary (aksha-mālā) and trident (triśula), and in his left hands stone-mason's chisel (ṭaṅka) and sacred water-pot (kamaṇḍalu). He is fierce-looking (durdarśa-bhīshaṇa), and black like

collyrium in body-colour (karāla-kajjalābhāsa). He appears to emit wild fire from his mouth (mukhodgīṇa-mahānala). He has serpent as the sacrificial cord; and he wears matted hair like a crown with crescent moon tucked in.

In another form, his body-colour is conch-like (śaṁkha-varṇa). He has a single head, but three eyes, and four arms, carrying the bow called Pināka and arrow called Amogha in his upper hands, the normal hands assuming the postures of boon-bestowal and protection. He wears the crown made up of braids of matted hair, decorated with crescent moon. The elephant-hide forms his garment (kṛtti-vāsa).



The third form mentioned in the text has only two arms, the hands being folded in supplication (añjali-puṭa), or the left hand placed on the left thigh and the right hand holding the stone-mason's chisel (ṭaṅka). The body-colour is shining black like collyrium (añjana-prabha), and he wears white clothes (śukla-vastra); he has three eyes (tryaksha). He may be standing, or seated (with the right leg stretched down and the left resting on the seat).

In still another form, he is four-armed, carrying in his hands the stone-mason's chisel (ṭaṅka), noose (pāśa), lance (śūla) and the gesture of protection (abhaya). He may be represented also with his consort, name Dharmanīti, two-armed, well-bedecked and carrying a blue lotus (nīlotpala) in one of the hands. Both of them are dark in complexion.

Suprabhedāgama (47th paṭala) prescribes that Chaṇḍeśa, when installed in a subsidiary shrine within the temple of Śiva, must face the southern direction; and his shrine must be located in the north-eastern corner of the first enclosure. According to *Kāraṇāgama,* he must be adorned with all ornaments, but terrible looking (bhīma). He must be clad in white garments; and the crown of matted hair must be shown on his head. He must be four-armed, carrying in his normal hands noose (pāśa) and boon-bestowal, and in his upper hands noose (pāśa) and battle-axe (paraśu). Alternatively, he may be two-armed, carrying the stone-mason's chisel (ṭaṅka) in one hand, the other hand assuming the gesture of boon-bestowal.

A variety of Chaṇḍeśa known as Tejaśchaṇḍa is red-complexioned (rakta) and fierce-faced (karālāsya) with terrible tusks (daṁshṭrā-karāla). He has matted hair on his head (jaṭila) and wears red garments (rakta-vāsa). He is two-armed, carrying the gesture of protection and lotus in the hands (abjābhaya-kara-dvaya).

More popular is the form known as Ādi-chaṇḍeśvara. His body is lustrous like gold (pītābha); he is three-eyed (guṇalochana), and wears on his head crescent-moon. His ears are adorned by brilliant ear-rings (dīvyat-kuṇḍala-maṇḍitānana). He sits with the left leg in the lotus posture (vāmas tu padmāsanam) and the right leg dangling down (savye liṁba-pādam). He has four hands, the normal right hand carrying a battle-axe (paraśu), the upper left hand holding a bell (ghaṇṭā) and the normal left hand carrying a trident (triśula).

The variety of Chaṇḍeśa usually found in the Śiva temples is known as Śīva-chaṇḍa; and he is shown as two-armed, the hands folded in supplication to Śiva (śivāñjalikṛta), and as engaged in unbroken contemplation on Śiva (śivadhyāna-parāyaṇa). He is visited by the devotees who gather at Śiva's shrine, because he is said to grant the benefit of worshipping Śiva (śivārchā-phala-dātā).

There is also a tradition that each of the four great time-divisions (yuga) has a characteristic form of Chaṇḍeśa. In the first of the divisions

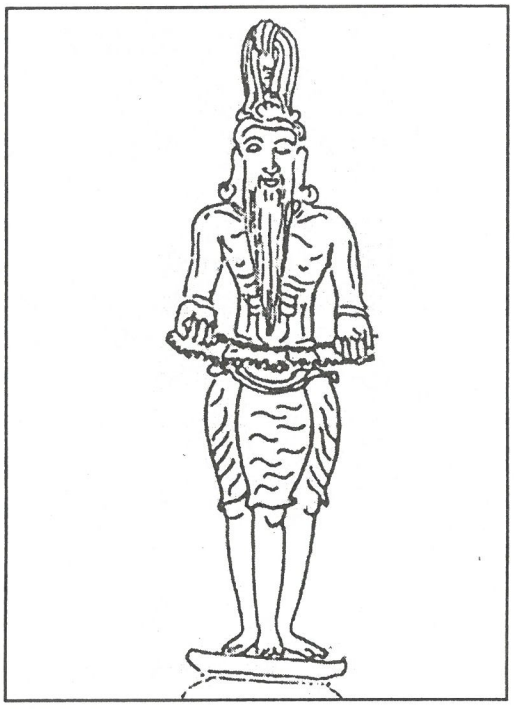
(*viz.,* Kṛta-yuga), he is fierce and angry in aspect, with sixteen arms; and he rides on an elephant (gaja-vāhana). He is called Prachaṇḍa in this form. In the next yuga (*viz.,* Tretā), he has a smiling countenance, and has eight arms. His braids of hair are spread out (vikīrṇa-jaṭā). He is known as Chaṇḍa. In Dvāpara-yuga, he has four arms, carrying trident (triśūla), stone-mason's chisel (ṭaṅka), noose (pāśa) and goad (aṅkuśa). He rides on a lion, and has a terrible face with tusks in his mouth. His braids of hair are like a halo round his head (jaṭā-maṇḍala). In the final age (*viz.,* Kali-yuga) he is two armed, carrying the usual stone mason's chisel (or a battle-axe) in his right hand, the left hand being in the posture of boon-bestowal. He is tranquil in mood, and he rides on a bull (vṛsha-vāhana); or he stands erect (sama-bhaṅga).

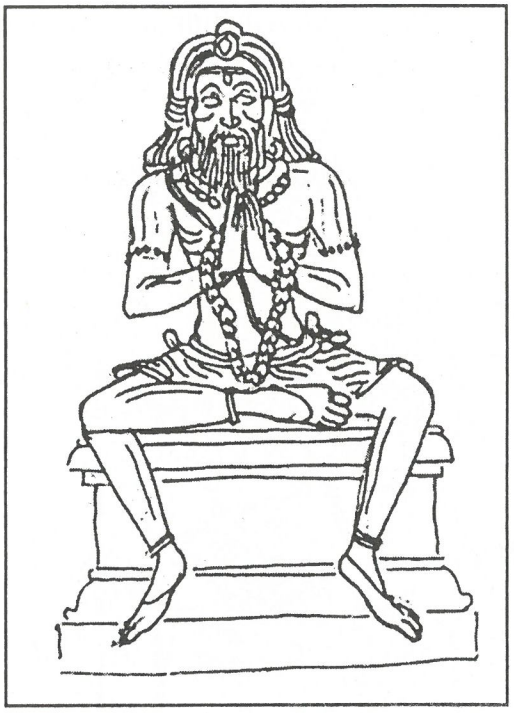
The image of Chaṇḍeśa are required to be made in the madhyama or adhama measure of daśa-tāla.

Bhṛṅgī

An important attendant of Śiva, he is distinguished by his total devotion to Śiva. A story found in *Kālikā-purāṇa* (ch. 45) makes him (along with Mahākāla) born out of the semen of Śiva, which was received by the fire-god Agni. He was entrusted with the administration of Śiva's troops; and Bhṛṅgi and Mahākāla were made the door-keepers.







Better known accounts relate that he was a great sage who was given to the exclusive worship of Śiva. Pārvati, who did not receive any attention from him, grew jealous and complained to Śiva. Śiva, thereupon, assumed the form of Ardha-nārī, incorporating Pārvati in his own body, so that the sage would worship Pārvati also when he worshipped Śiva. But when the sage who arrived to do circumambulation found Śiva and Pārvati united, he immediately became a beetle (bhṛṅga) and bore a hole in the middle of Ardhanāri's body so that he could go round Śiva's half only. This is how he came to be known as Bhṛṅgi.

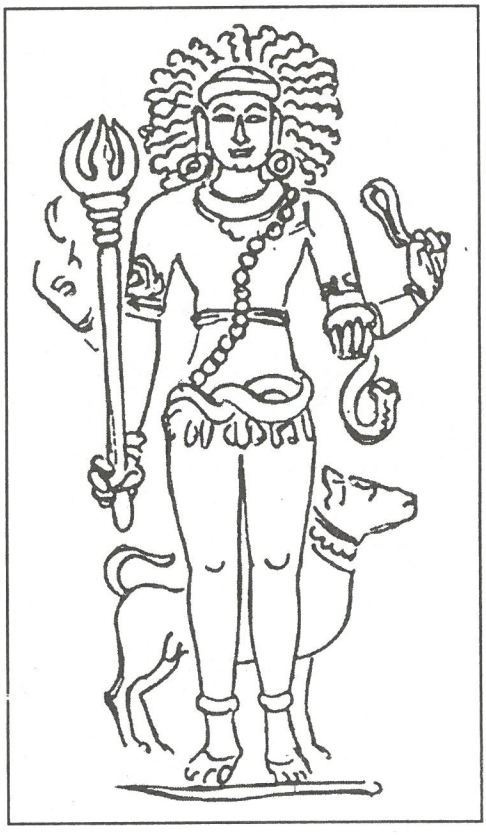


Pārvati, who became indignant at Bhṛṅgi's device, cursed him to become emaciated and weak. The two legs of the sage could no longer support the body, whereupon Śiva provided him with a third leg.

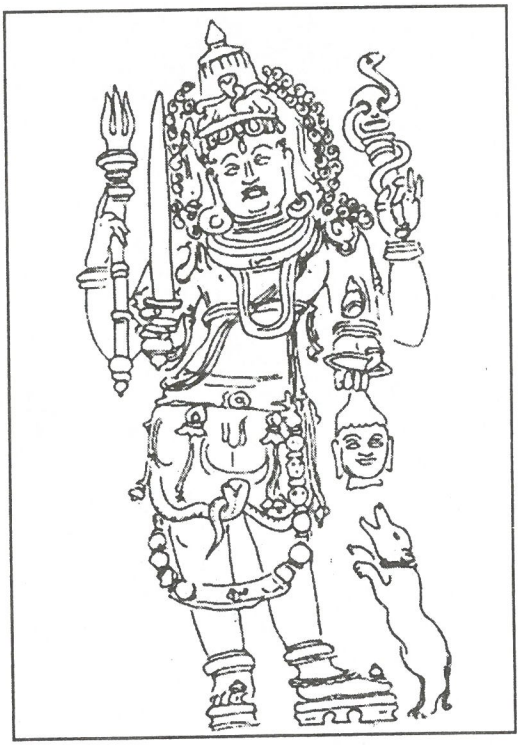
Bhṛṅgi is usually shown in the retinue (parivāra) of Śiva, along with Taṇḍu and Tumburu. He is always represented as an emaciated ascetic, with matted-hair done up as a crown and dancing in divine ecstasy. He is distinguished by his three legs. He is said to have a monkey's face, owing to the curse of Pārvati; he is also represented sometimes as a bhairava.

4. BHAIRAVA

The word means 'one with a frightening cry' ('bhīr bhayaṅkaro ravo yasya'), and it refers primarily to Rudra (*viz.* Śiva). In fact, Bhairava is regarded as one of the violent forms of Śiva, associated with his fights against demons. *Vāmana-purāṇa* (chap. 67) ascribes the origin of Bhairava to Śiva's fight with the asura Andhaka. When the asura struck Śiva's chest with a mace, the streams of blood that flowed out brought forth in succession eight Bhairavas : Vidyā-rāja, (who blazed like fire), Kāma-rāja (dark like collyrium and riding upon a corpse), Nāga-rāja (carrying a spear), Svacchhanda-rāja (lustrous like the weapon vajra), Laṁbita-rāja (holding a fruit in hand), Deva-rāja, Ugra-rāja, and Vighna-rāja. *Brahma-vaivarta-purāṇa* (chap. 61) gives the names of the eight Bhairavas differently : Mahā-bhairava, Saṁhāra-bhairava, Asitāṅga-bhairava, Ruru-bhairava, Kāla-bhairava, Krodha-bhairava, Tāṁra-chūda (otherwise known as Kapāla-bhairava), and Chandrachūḍa (Rudra-bhairava). According to *Tantra-sāra*, the eight bhairavas are Asitāṅga, Ruru, Chaṇḍa, Krosha, Unmatta, Kapāli, Bhīshaṇa and Samhāra.





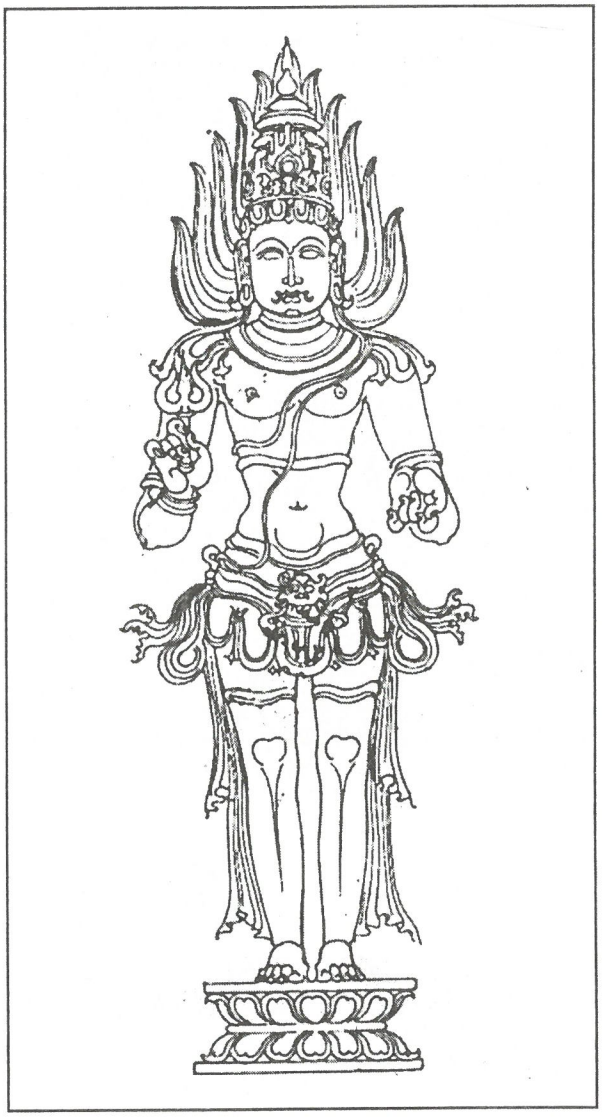


Kālikā-purāṇa (chap. 44) mentions Bhairava as one of the five leaders of Śiva's troops (others being Nandi, Bhṛṅgi, Mahā-kāla, and Vetāla). The same text gives a story that Bhṛṅgi was born as the elder of the two sons of Bhīru (and hence known as Bhairava) in a human incarnation, the other son being Vetāla (or Mahākāla). *Vishṇu-dharmottara* (3, 59) also mentions Bhairava along with Mahākāla.



The iconographical details given in the dhyāna-śloka (*Kālikā-purāṇa,* ch. 60) are that his complexion is red mixed with white (rakta-gaura), and that he is four-armed, carrying in his hands mace, lotus, śakti and discus; the verse also says that Bhairava is to be installed in front of Pārvati (devyāh- purobhāga) as assuming the form of Vishṇu ('Vishṇu-rūpa-dhṛk').

Vishṇu-dharmottara (*op.cit.*) adds a curious detail that Bhairava must be shown as frightening Pārvatī with the serpent in his hand ('vyālena cha trāsayantam cha devīm parvata-nandinīm'). According to this text, Bhairava is big-bellied (laṁbodara), and his eyes are round and tawny-hued (vṛtta-piṅgala-lochana); his face is fierce with fangs (daṁshṭrā-karāla-vadana) and nostrils blown wide (phulla-nāsā-puṭa). He wears a garland of skulls, and serpents constitute all his ornaments. His body resembles dark rain-bearing clouds (sajalāṁbuda-saṅkāśa); and it is covered by elephant's hide as the upper garment ('gaja-charmottara-chhadam'). He has numerous arms, carrying various weapons.



Rudra-yāmaḷa provides a list of sixty-four bhairavas, in eight groups of eight bhairavas in each group. The groups are distinguished by their body-colours, ornaments and weapons.

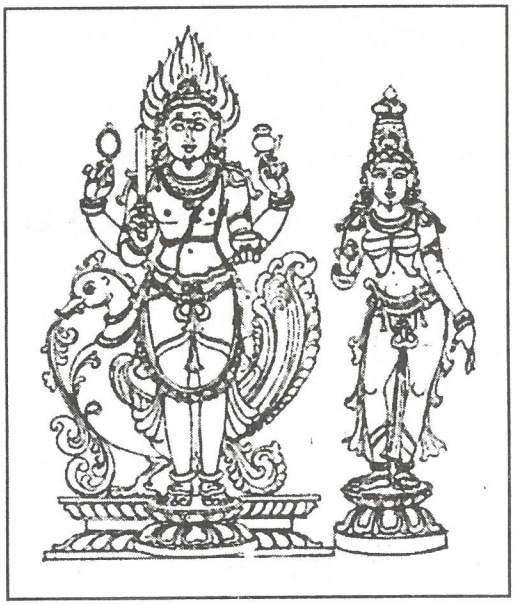
1. The first group of bhairavas is headed by Asitāṅga; they are all yellow in body-colour and have well-formed limbs; they carry in their hands trident, hard-drum, noose and sword. (Asitāṅga, Viśālāksha, Mārtaṅḍa, Modaka-priya, Svacchhanda, Vighna-santushṭa, Khechara and Sacharāchara).
2. The second group of bhairavas led by Ruru is pure white in complexion, bedecked with ornaments and carrying rosary, goad, book and lute. (Ruru, Kroḍa-ḍaṁshṭrā, Jaṭādhara, Viśva-rūpa, Vajra-hasta and Mahā-kāya)
3. The third group of bhairavas has Chaṇḍa as its leader; they are blue-complexioned and charming; they carry fire, śakti, mace and pot (kuṇḍa) in their hands (Ruru, Pralayāntaka, Bhūmi-kaṁpa, Nīla- kaṇṭha, Vishṇu, Kula-pālaka, Muṇḍa-pāla and Kāma-pāla).



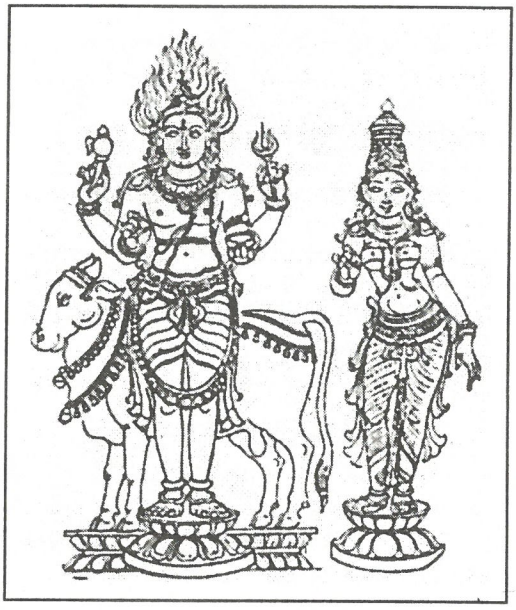
4. The fourth group is headed by Krodha; the bhairavas of this group are smoky-grey in complexion; and their hands carry sword, shield, spear and axe. (Krodha, Piṅgalekshaṇa, Abhra-rūpa, Dhara-pāla, Kuṭila, Mantra-nāyaka, Rudra and Pitāmaha).

5. This group has Unmatta-bhairava as leader; the bhairavas are white-complexioned and good-looking; and they carry pot (kuṇḍa), shield, club (parigha) and the weapon known as bhiṇḍipāla. (Unmatta-bhairava, Baṭuka-nātha, Śaṅkara, Bhūta-vetāla, Triṇetra, Tripurāntaka, Varada and Parvatavāsa).





6. Kapāla heads this group of bhairavas who are all yellow- complexioned and who carry pot, shield, club and bhiṇḍipāla (Kapāla, Śaśi-bhūshaṇa, Hasti-charmāmbara-dhara, Yogīśa, Brahma-rākshasa, Sarvajña, Sarva-deveśa, and sarva-bhūta-hṛdi-sthita).
7. The seventh group is led by Bhīshaṇa; they are red in complexion and carry the same weapons as the previous two groups. (Bhīshaṇa, Bhaya-hara, Sarvajña, Kālāgni-rudra, Dakshiṇa, Mukhara and Asthira).



8. The last group of bhairavas is led by Samhāra-bhairava. The bhairavas here resemble lightning and carry the same weapons as the three earlier groups (Saṁhāra-bhairava, Ati-rikāṅga, Kālāgni, Priyaṁkara, Ghora-nāda, Viśālāksha, Yogīśa and Daksha-saṁsthita).

In the Vajrayāna pantheon, Bhairava is seen under the feet of some deities like Śaṁbara (emanation of Akshobhya); his female counterpart who is also trampled upon is Kālarātri. Vajra-vārāhi (emanation of Vairochana) also is shown as trampling upon Bhairava and Kālarātri.

The female counterpart of Bhairava is Bhairavī. She is sometimes identified with Chāmuṇḍā. But more often she is looked upon as an aspect of Śakti and represented as Tripura-bhairavi, Tripura-bāla-bhairavī, Sampat-prada-bhairavi, Chaitanya-bhairavi, Bhaya-vidhvamsini-bhairavi,

Kāmeśvari-bhairavi, Ghaṭa-kūṭa-bhairavi, Nityā-bhairavī, Rudra-bhairavī, Bhuvaneśvarī-bhairavī, Nava-kūṭa-bhairavī and Anna-purṇā-bhairavī. (*cf. Tantra-sāra*).





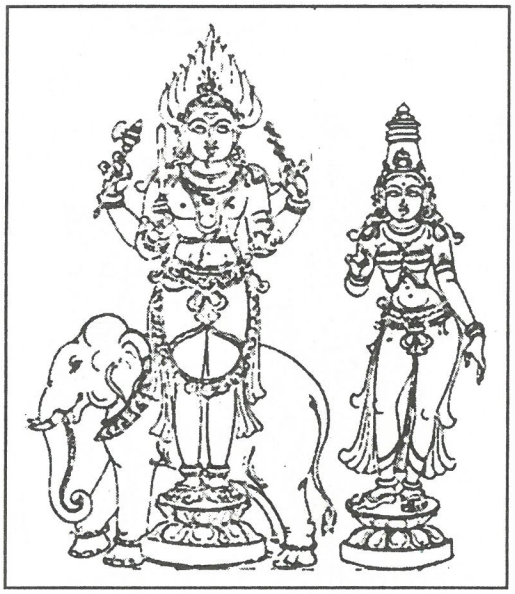
Among the Daśa-mahā-vidyās, she is included as Tripura-bhairavī, the sixth in the list. Besides descriptions about this goddess found in texts like *Śāradā-tilaka, Mantra-mahodadhi* and *Tantra-sāra*, there are manuals entirely and exclusively devoted to her worship, like *Tripurā-bhairavī-rahasya.* She is described in these texts as respendently red in complexion, like a thousand rising suns, wearing silken garments (kshaumāmbara), a garland of several heads (śiro-mālikā) and adorned with the crescent moon on her crown. She is three-eyed, and her face is lotus-like, lit up with an enigmatic smile. Her breasts are smeared with blood (rakta-lipta-payodharā). She has four hands, carrying a rosary (japa-vaṭī), scripture (vidyā), gestures of boon-bestowal (varada-mudrā) and protection (abhaya-mudrā). She is seated upon a red lotus (aravinda-sthitā).

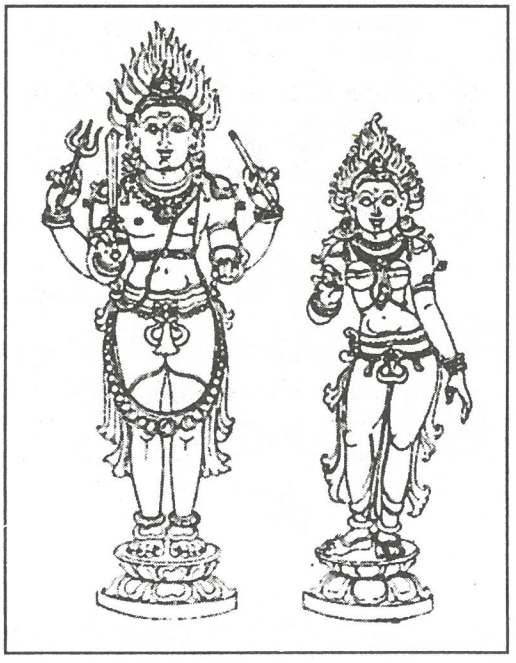


Bhairavī is also a companion to Kāla-bhairava. She figures as Navamī among the group of nine Tārā-yoginīs, others in the group being Mahābalī, Rudrāṇī, Bhayā, Bhīmā, Ghorā, Bhrāmarī, Mahārātrī, Saptamī and Ashṭamī.

There is also another goddess closely akin to Bhairavī, called Dūti or Śiva-dūtī. She is a form of Durgā, also one of her attendants. She wears garlands of severed heads, and matted hair as crown on her head to which crescent moon is stuck. Her ear-ornaments and necklaces are snakes ('nāga-kuṇḍal-hārābhyām śobhitām'). She is draped in tiger-skin; she carries in her right hands spear and discus, and in the left noose and shield. She

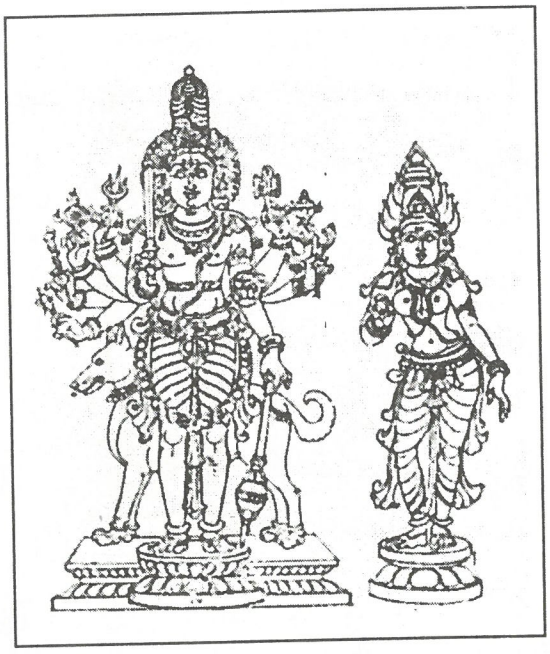
stands in the ālīḍha posture with her right foot placed upon a corpse ('kuṇapopari') and her foot upon a jackal's back ('śṛgālasya pṛshṭhe'). She is surrounded by hundreds of wolves ('śivā-śata-susaṁvṛtā').





Matsya-purāṇa describes her face as showing utter dejection (āvarta-mukhī), her body as especially emaciated ('śushka-kāyā viśeshatah'), and

her aspect as terrifying ('bhīmā'). She is decorated with serpents (bhujagaih pari-veshṭitā). She has many arms ('bahu-bāhu-yutā)'. And she has a jackal's face, which is also auspicious ('śṛgāla-vadanā śubhā'). She carries a khaṭvānga in one of her hands.



In a variant form, she is four-armed, carrying in her hands cup filled with blood ('asṛk-pātra-dharā), sword, shield and a bowl with flesh (or fish) in it ('sāmishah'). She stands in ālīḍha posture ('ālīḍāsana-saṁsthānā).

Śrī-tattva-nidhi makes her eight-armed, three-eyed and fierce like the mid-day sun ('madhyāhnārka-prabhābhā'). Her hands carry jewel-pot (ratna-pātra), mace, shield, noose, lotus, short axe (kuṭhāra), sword, and goad.

According to *Kālikā-purāṇa*, along with Śivadūti the following twelve yoginīs are to be worshipped : Kshemaṅkarī, Śāntā, Vèda-mātā, Mahodarī, Karālā, Kāmādā, Bhagāsyā, Bhagamālinī, Bhagodarī, Bhagaharā, Bhaga-jihvā, and Bhagā.

Śiva Pārishada

Śiva's retinue includes a group of attendants, thirty-six crore in number, collectively called Śiva-gaṇa. They serve Śiva in various ways. They are capable of assuming any form they fancy in order to accomplish the assigned task. Usually, however, they live like ascetics in close vicinity

of Śiva, contemplating on Śiva. They are free from blemishes, and devoid of sins. Some assume the form of Śiva himself, with matted hair done up as a crown, with crescent moon stuck on their heads. Some are given to singing and dancing. Some are ferocious and violent.

Kālikā-purāṇa (chapter 29) tells us that these attendants of Śiva were created to destroy the army of boars (varāha-senā), which attacked Śiva when he had assumed the form of Śarabha to counteract the destructive power of Narasimha. These attendants are generally called bhūtas, and are represented as such in sculpture. They carry various weapons of warfare as body-guards of Śiva; and they also entertain Śiva with their music and dance. Some of these attendants are adepts (siddhas) endowed with magical powers; they always attend upon Śiva, who is their sole master.

A group of these attendants all of them four-armed go by the name of 'Śiva-pratīhāra' and are represented in Śiva-temples, as door-guardians.

1. On the eastern side are Nandi (to the left) and Mahākāla (to the right). Nandi carries in his four hands citrus, serpent, hand-drum and pomegranate; Mahā-kāla also has four hands, and he carries in them the magical weapon known as khaṭvānga, skull-cup, hand-drum and the gesture of warning (tarjanī-mūdrā). The weapons are carried in the circumambulatory order (prādakshiṇya-krama), beginning with the normal right hand.
2. On the southern side are Heramba (left) and Bhṛṅgi (right). Heramba carries in his three hands the gesture of warning, trident and hand-drum, and throws his fourth arm across like the trunk of an elephant (gaja-hasta). Bhṛngi has the gaja-hasta, hand-drum, khaṭvānga and the gesture of warning.
3. On the western side are Durmukha (left) and Pāṇḍura (right). Durmukha carries in his hands trident, hand-drum, khaṭvāṅga and skull-cup; and Pāṇḍura skull-cup, hand-drum, cudgel and pomegranate fruit.
4. On the northern side are Sita (left) and Asita (right). The former carries in his hands citrus fruit, lotus-stalk, khaṭvāṅga and lotus-bud, while the latter carries lotus-bud, khaṭvāṅga, lotus-stalk and pomegranate fruit.

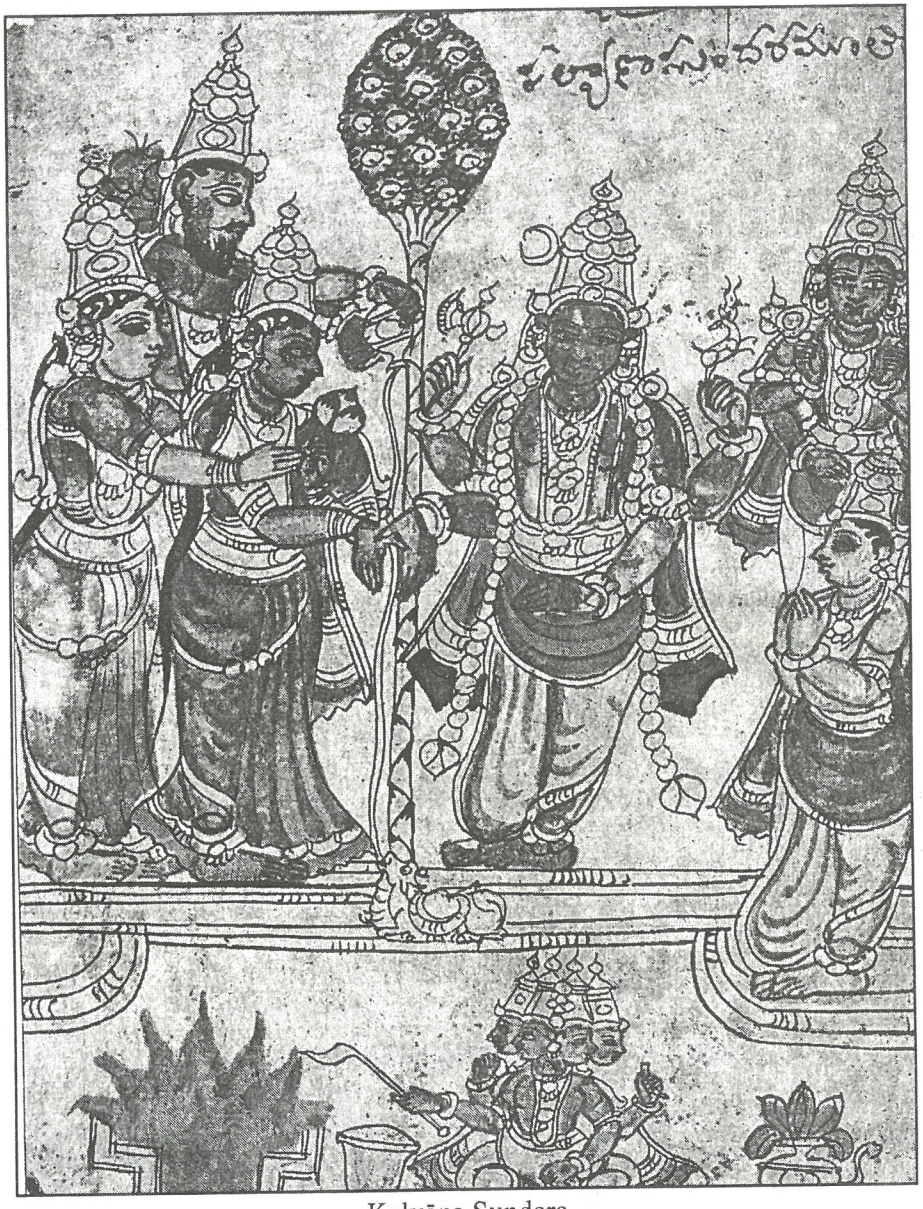




Umā Maheśvara



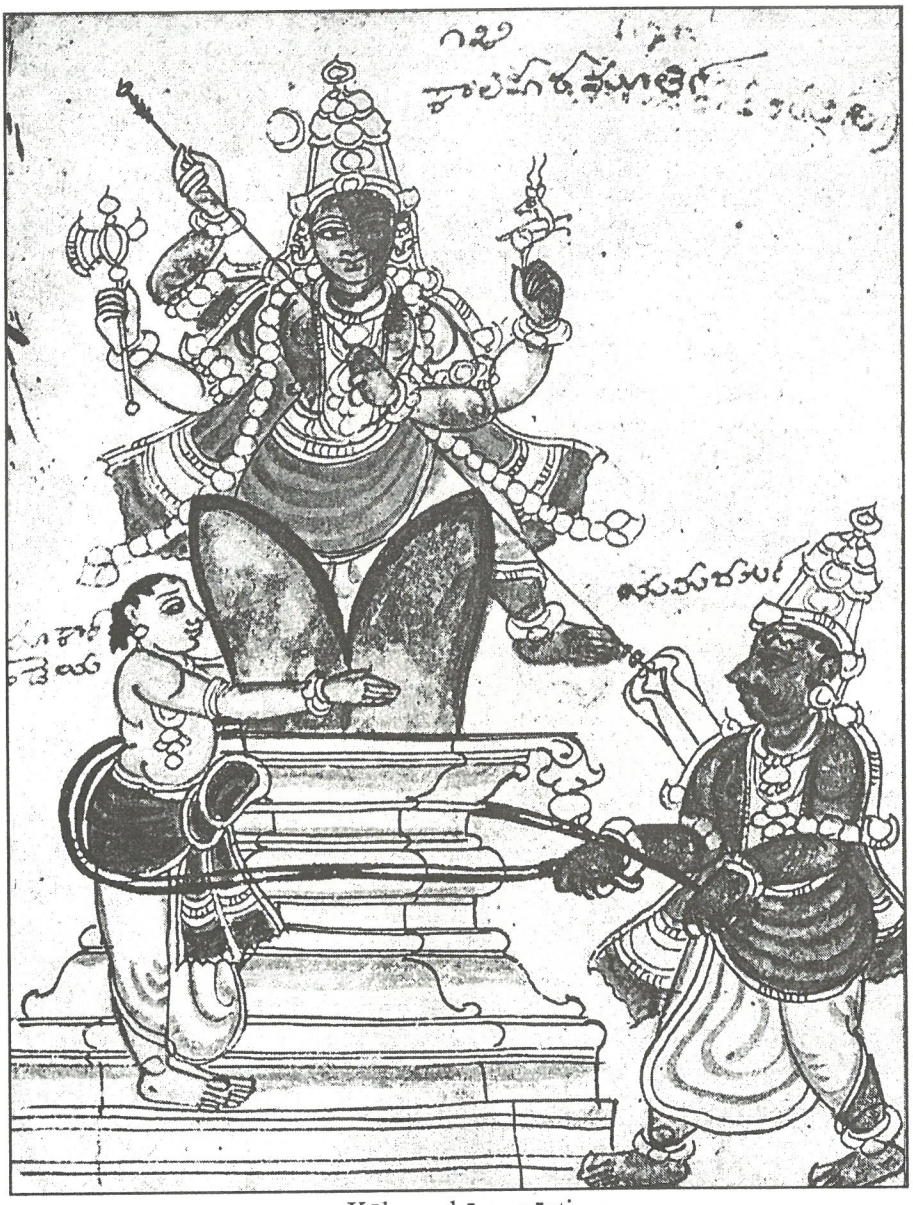
Vṛshabhārūḍha



Kalyāṇa Sundara



Kāma-dahana-mūrti



Kālasamhāra-mūrti



Tripurahara-mūrti



Jālandhara-mūrti



Gājāsurasamhāra-mūrti



Vīrabhadra



Kirātārjuna



Kamkāḷa-mūrti



Chaṇḍeśānugraha-mūrti



Vishahara-mūrti



Chakra-pradāna-mūrti



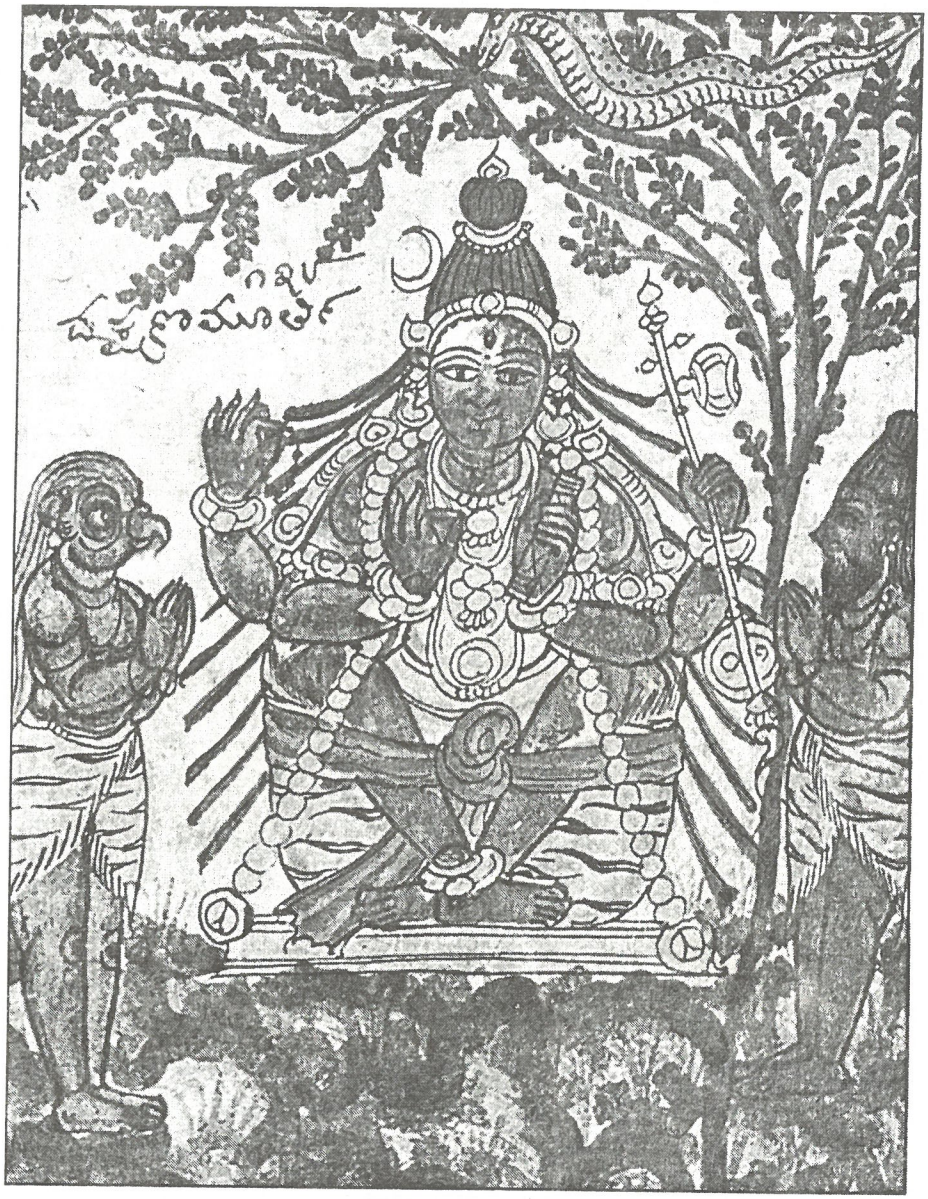
Vigneśvara-prasanna



Eka-pāda-mūrti



Sukhāsīna-mūrti



Dakshiṇā-mūrti



Lingodbhava-mūrti

Appendix I

Rudra-Sūkta Recited by the Ṛg-Vedins

अथ ऐद्रं सूक्तम् (ऋग्वेदिनाम्॥) (ऋग्वेद ॥१ अध्याय (अष्टक च वर्ग)

ऊँ इमा रुद्राय तवसे कपर्दिने क्षयद्वीराय प्रभुरामहे मतीः।
यथाःशमस द्विपदे चतुष्पदे विश्वं पुष्टं ग्रामेऽअस्मिन्ननातुरम्॥१॥

मृळानो रुद्रोतनो मयस्कृधि क्षयद्वीराय नमसा विधेम ते यच्छं च योश्च मनुरायजे पिता तदश्याम तव रुद्र प्रणीतुषु॥२॥

अश्याम ते सुमतिं देव यज्यया क्षयद्वीरस्य तव रुद्र मीढ्वः।
सुम्नायं निद्विशोऽअस्माक मा चरारिष्ट वीर जुहवाम ते हविः॥३॥

त्वेषं वयं रुद्रं यज्ञा साधवं कुकविमवसे निह्वयामहे।
आरे अस्मद् दैव्यं हेळो अस्य सुमतितमिद् यमस्यावृणीमहे॥४॥

दिवो वराहमरुषं कवर्दिन त्वषं रूपं नमसा निह्वयामहे।
हस्ते बिभ्रद्भेषजा वार्याणि शर्म वर्मच्छर्दिरस्मभ्यं यं सत्॥५॥

इदं पित्रे मरुता मुच्यते वचः स्वादोः स्वादीयो रुद्राय वर्धनम्।
रास्वाचनोऽमृतमर्तभोजनं त्मनेतोकायतनयाय मृळ॥६॥

मा नो महान्तमुत मा नो ऽ र्भकं मा न ऽ उक्षन्तमुत मा न ऽ उक्षितम्।
मा नो ऽ वधीः पितरं मोत मातरं मा नः प्रियास्तन्वो रुद्र रीरिषः॥७॥

मा नस्तोके तनये मा न आयो मा नो गोषु मा नो अश्वेषु रीरिषः।
वीरान् मा नो रुद्र भामितो वधीर्हविष्मन्तः सदामि त्वा हवामहे॥८॥

उप ते स्तोमन् पशुपा इवाकरं रास्वां पितर्मरुतां सुम्नमस्मे।
भद्रा हिते सुमतिर्मृळयत्तमाथा वयमवत्ते वृणीमहे॥९॥

आ रेतेगोघ्नमुत पूरुषघ्नं क्षयद्वीराय सुम्नमस्मे ते ऽ अस्तु।
मृळा च नो अधि च ब्रूहि देवाधा च नुः शर्म यच्छद्विबर्हाः॥१०॥

अवोचा मनमोऽअस्मा अवस्यवः शृणोते नो हवं रुद्रो मरुत्वान्।
तन्नो मित्रो वरुणो मामहंतामदितिः सिन्धुः पृथिवी उत द्यौः॥११॥

इति रुद्रसूक्तम्॥

Appendix II

Rudra-Sūkta Recited Yajurvedins

तत्रादौ रुद्रसूक्तम्।
ॐ नमस्तेरुद्रमन्यवऽउतोतइषंवेनमः॥
बाहुभ्यामुततेनमः॥१॥

यातेंरुद्रशिवातनूरघोरापांपकाशिनी॥
तयांनस्तन्वाशन्तंमयागिरिंशन्ताभिचांकशीहि॥२॥

यामिषुंगिरिशन्तहस्तेबिभर्ष्यस्तंवे॥
शिवाङ्गिरित्रताङ्कुरुमाहिगृंसीपुरुषञ्जगंत्॥३॥

शिवेनवंचसात्त्वागिरिशाच्छावदामसि।
यथानःसर्वमिज्जगंदयक्ष्मसुमनाअसंत्॥४॥

अद्ध्यंवोचदधिवक्ताप्रंथमोदैव्योभिषक्॥
अहींश्वसर्वाञ्जंभयन्त्सर्वाश्वयातुधान्योघराचीपरासुव॥५॥

असौयस्ताम्प्रोऽअंरुणऽ उतबब्भ्रुःसुमंगलंः॥
येचैंनरुद्राऽअभितोंदिक्षुश्रिता संहस्त्रशोवैंषा गृं हेडंऽईमहे॥६॥

असौयोंवसर्प्रतिनीलंग्रीवोविलोंहितः॥
उतैनंङ्गोपाऽअंट्टश्रन्नट्टंश्रन्नुदहार्य्यंऽसदृष्टोमृंडयातिनः॥७॥

नमोंस्तुनीलग्रीवाय सहस्त्राक्षयंमीढुषें॥
अथोयेऽअंस्यसत्वांनोहन्तेब्भ्यों करन्नमंः॥८॥

प्रमुञ्चधन्वंनस्त्वमुभयोरात्र्योंज्ज्यांम्।
याश्वंतेहस्तऽइषंवऽपराताभंगवोवप॥९॥

विज्ज्यन्धनुः कपर्द्दिनोविशोल्ल्यो बाणंवाँ २ उत॥
अनेंशन्नस्यया ऽ इषव ऽ आभुरंस्यनिषङ्गधिंः॥१०॥

यातेंहेतिमींर्दुष्टमहस्तेंबभूवंते धनुंः॥
तयास्मान्न्विश्वतस्त्वमंयक्ष्मयापरिंब्भुज॥११॥

परिंतेधन्नवंनोहेतिरस्मान्नवृणक्तुविश्वतंः॥
अथोयऽईषुधिस्तवारेऽअस्म्मन्निधेहितम्॥१२॥

अवतत्य धनुष्ट् वग्ं सहस्त्राक्ष शतेषुधे॥
निशीर्य्यशल्ल्यानाम्मुखाशिवोन सुमनाभव॥१३॥

नमस्तुऽआयुधायानाततायधृष्णवे॥
उभाब्भ्यामुततेनमोबाहुब्भ्यान्तवधन्वने॥१४॥

मानोमहान्मुतमानोऽअर्ब्भकम्मानऽउक्षन्तमुतमानोऽउक्षितम्॥
मार्नोवधींऽपितरम्मोतमातरम्मानःप्रियास्ततुन्वोरूद्ररीरिष ग्ं रः॥१५॥

मानस्तोकेतनयेमानऽआयुषिमानोगोषुमानोऽअश्वेषुरीरिषः॥
मार्नोवीरान्रुद्रभामिनोवधीर्हविष्मन्तःसदुमित्त्वाहवामहे॥१६॥

नमोहिरण्यबाहवेसेनान्येदिशाञ्चपतयेनमोनमोवृक्षेभ्योहारीकेशेब्भ्यः
पशूनाम्पतयेनमोनमः शुष्पिञ्जरायत्विषी मतेपथीनांपतयेनमोनमोहरिकेशायो-
पवीतिनेपुष्टानाम्पतये नमोनमो बभ्लुशाय॥१७॥

नमोबभ्लुशाय व्युाधिनेत्रानाम्पतये नमोनमो भुवस्यहेत्यैजगनाम्पतयेनमोनमोरूद्रा-
याततविनेक्षेत्राणाम्पतयेनमोनमः सूतायाहन्त्यैवनानांपतयेनमोनमोरोर्हिताय॥१८॥

नमोरोहितायस्थपतये द्यृक्षाणाम्पतये नमोनमोभुवुन्तये वारिवस्कृतायौषधीनाम्पतये
नमोनमोमन्त्रिणेवाणिजायकक्षाणाण्पतयेनमोनमऽउच्चैग्धौषायाक्रुन्दयेतेपत्ती-
नाम्पतेयेनमोनमकृत्त्र युतयो॥१९॥

नमे कृत्त्रायतयाधावतेसत्वानुम्पतेयेनमोनम सहमानायनिध्याधिनेऽ आव्याधिनी-
नुाम्पतये नमोनमौनिषुङ्गिणैककुभायस्तेनानुाम्पतयेनमुोनुमौनिचेर वैपरिचरायारण्या-
नुाम्पतयेनमुोनमोद्यञ्चते॥२०॥

नमोवञ्चतेपरिवञ्चतेस्तायूनाम्पतयेनमोनमौनिङ्गिणेऽइषुधिमते तस्केराणुाम्पतेये
नमोनमे सृकायिब्भ्यो जिघासद्भ्यो मुष्णताम्पतेयेन मौनमौसिमद्भ्योनक-
तञ्चरेदद्भ्योविकृन्तानाम्पतयेनमः॥२१॥

नमेऽउष्णीषिणेगीरिचरायकुलुञ्चानाम्पतयेनमोनमऽइषुमद्भ्योधन्वुवि ब्भ्येश्च-
वोनमोनमऽआतन्नवानेब्भये प्रतिदधनिब्भ्यश्चवोनमोनमेऽ आयच्छद्भ्योस्यद्भयश्च
वोनमोनमोद्विसृजद्भ्ये॥२२॥

नमोद्विसृजद्भ्योद्विद्धयद्भ्यश्ववोनमोनम स्वुपद्भयोजाग्रंद्भ्याश्ववोनमोनम
शयानेब्भ्योश्वपतिभ्यश्ववोनमोनमे सुभाब्भ्ये॥२३॥

नमे सुभाब्भ्ये सुभापतिब्भश्ववोनमोनमोश्पतिभ्यश्ववोनमोनमेऽ आयाधिनीब्भ्यो-
द्विविद्धयन्ती ब्भ्यश्ववोनमोनमुऽ उगणाब्भ्यश्ववोनमोनमौगुणेब्भ्ये॥२४॥

नमोगुणेब्भ्यौगुणपतिब्भ्यश्ववोनमुनेमोव्रातैब्भ्योव्रातपति ब्भ्यश्ववोनमोनमो
गृत्त्सेब्भ्योगृत्त्सपातेब्भ्यश्ववोनमोनमेद्विरूपेब्भ्योद्विश्वश्ररूपेब्भ्यश्श्वरवोन-
मोनमसेनाब्भ्य॥२५॥

नमत्सेनाब्भयत्से नानिब्भ्येश्वोनमोनमौरथिब्भयोऽ अरथेब्भयश्ववोनमोनम क्षुत्तृब्भये
संग्रहीतृब्भ्येश्ववोनमानमौमुइद्भ्यौऽअर्ब्भकेब्भयश्श्ववोनमे॥२६॥

नमस्तक्षब्भ्योरथकारेब्भ्यश्च्चवोनमोनमत्कलालेभ्यत्कम्मारैब्भ्यश्ववोनमोनमौनिषा-
देब्भ्ये पुत्रिष्टैब्भ्यश्ववोनमो नमे श्श्वनिब्भयोमृगयुब्भ्योरथकारेब्भयशच्चवोनमोनम
त्कलालेब्भ्य कम्मारैब्भ्यश्श्वपतिभ्यश्ववोनमोनमैभवायचरूद्रायेचुनमे शुर्द्यायच-
पशुपतयेचनमोनीलग्रावायचशितिकण्ठाचयनमः कपर्द्दिनै॥२८॥

नमे कपर्द्दिनैचध्युप्तकेशायचनमः सहस्त्राक्षायेचसुतधन्वस्शनेच नमोगिरिशुाया-
यचशिपि विष्टायचनमौमीढुष्टमायचेषुमतेचुतमौहस्वाये॥२९॥

नमौहस्वायचद्यामनायचनमोबृहतेचद्यर्षीयसेचनमोद्यद्धायच सुवृधैचनमोग्या
यचप्रथमयचनमेऽआशवे॥३०॥

नमआशवैचाजिरायचुनण्म शीग्ध्योयचशीब्भ्योयचनमऽ ऊम्मर्यायचावस्वन्याय-
चनमोनादेयायचद्वीप्या यच॥३१॥

नमोज्ज्येष्ठायच कनिष्ठायच नमे पूर्द्यजायचापरजायचनमोमद्ध्यमाय-
चापगुल्भायेचुनमोजघन्यायचबुदूध्नयायेचुनमु सोब्भपोय॥३२॥

नमेः सोब्भ्योब्भ्योयचप्रतिसर्य्ययचनमोयाम्यायचवक्षेम्यायचनम मोज्न्याय॥३३॥

नमो सोब्भ्यायचकक्ष्यायचनमः श्रवायचप्रतिश्रवायचनमऽ अशुषेणायचाशुरथाय-
चनमः शूरोयचावभेदिनैचुनमौबिल्मिनै॥३४॥

नमौबिल्मिनैचकविचनैचनमौद्यर्म्मिणेचद्यरूथिनेचनमेः श्रुतायचश्रुतसेनायेचन-
मौदुन्दुब्भ्यायचाहनुन्यायचनमोधष्णवे॥३५॥

नमोंधृष्णवेंचम्प्रमृशायंचनमोंनिषङ्गिणेंचेषुधिमतेंचनमंस्तीक्ष्णेषवेचायुधिनेंचनमः
स्वायुधायंचसुधन्वंनेच॥३६॥

नमस्त्रुत्त्यायं चपत्थ्यायचनम काट्टचांयचनीप्यांयचनम कुल्ल्यांयसरस्यायचन-
मेंनादेयायंचद्यैशन्तायंचनमकूप्यायं॥३७॥

नमकूप्यांयचावट्टया चयनमोद्यीदध्न्यांयचातप्यायचनमोमेघ्यांयचविद्दयुत्त्यायचन-
मोद्यर्ष्योचनमोद्यात्तयायं॥३८॥

नमोद्यात्त्यांयचरेष्भ्यायचनमोंद्या स्तध्यायचद्यास्तुपायंचनम सोर्मायचरुद्रायचन-
मस्ताम्प्रायचारुणायचनमःशङ्गवें॥३९॥

नमः शुङ्गवचेपशुपतयेचनमऽउग्ग्रायंचभीमाय चनमोग्ग्रद्यधायचदूरेवधायचन-
मोंहत्रेचहनींयसेचनमेद्यृक्षेब्भ्योहरिकेशेब्भ्योनमस्ताराय॥४०॥

नमः शम्भवायचमयोभवायचनमः शंकरायचमयस्क्करायचनमः शिवायचशिव-
तरायच॥४१॥

नम पार्य्यायचवार्य्यायचनमः प्प्रतरणायचोत्तरणायचनमस्तीर्त्थ्यायचकूल्ल्याय
चनमशष्प्यायचफेन्यायचनमः सिकत्तयाय॥४२॥

नमः सिकत्त्यायचप्प्रवाह्यायचनमः किंसिलाषचक्षयणायंचनमःकपर्द्दिनेचपुल
स्तयेचनमेऽइरिण्यायप्प्रपथ्यायचनमोव्रच्च्याय॥४३॥

नमोव्रचज्ज्यायचगोष्ठ्यायचनमस्तल्प्यायचगेह्यायचनमोंहृदय्यायचनिवेषपायचनम
काट्टचायचगह्वरष्ठोयचनम शुष्क्याय॥४४॥

नमशुष्क्यायचहरित्त्यायचनमः पासध्यायचरजस्यायचनमोलोप्यायचोलप्यायचनम
ऊर्ध्यायचसूर्थ्यायचनमः पर्ण्याय॥४५॥

नमः पर्ण्यायचपर्णशदायचनमऽउग्दुरमाणाययाभिग्घ्नतेच नमऽआखिदते-
चप्प्रखिदतेचनमऽइषुकृ दद्भ्योधनुष्कृद्भ्यश्ववोनमोनमेव किरिकेब्भ्येदेवाना-
हृदयेब्भ्योनमोद्यिचिन्वत्तकेब्भ्योनमोद्यिक्षिणित्केब्भ्योनमऽआनिर्हतेब्भ्यः॥४६॥

द्रापेऽअन्धसस्पतेदरिद्रंनीललोहित॥
आसाम्प्रजानामेषाम्पशूनाम्माभेमर्मारोमोचन किञ्चिनाममत्॥४७॥

इमारुद्रायतवसेकपर्द्दिने क्षुयद्वीपराप्प्रभरामहेमती।
यथाशामसद्विपदेचतुप्पदेद्यिश्श्वमपुष्टङ्ग्रामेऽअस्मिन्नानातुरम्॥४८॥

यातेरुद्रशिवातनूशिवद्यिश्वाहभेषजी।
शिवारुतस्यभेषजोतयनोमृडजीवसे॥४९॥

परितोरुद्रस्यद्देतिर्द्वृणक्तुपरित्त्वेषस्यदुर्म्मतिरघायो।
अवस्तिथरामघवदद्धयस्तनुप्पवमीढव सतोकायतनयाय मृड॥५०॥

मीढुष्टमशिवतमशिवोनः सुमना भव॥
परमे द्यृक्षऽआयुधन्निधाय कृत्तिंद्यसानऽआचरपिनाकम्विब्भ्रदागहि॥५१॥

द्यिकिरिदद्यिलोहितनमस्तेऽअस्तु भगवः॥
यास्तेसहस्त्रा हेतयोन्न्यमस्मनिवपन्तु ता॥५२॥

सहस्त्राणिसहस्त्रशो बाह्वोस्तव हेतयेः॥
तासामीशानो भगवपराचीनामुखाकृधि॥५३॥

असङ्ख्याताः सहस्त्राणि ये रुद्राऽअधिभूम्याम्॥
तेषासहस्त्रयोजनेवधन्वानितन्म्मासि॥५४॥

अस्मिन्महत्यर्णवेन्तसिक्षेभवाऽधि॥
तेषासहस्त्रयोजनेवधन्वानितम्म्मासि॥५५॥

नीलग्ग्रीवा शितिकण्ठा दिवरुद्रऽउपश्रिता।
तेषासहस्त्रयोजनेवधन्वानितन्नमसि॥५६॥

नीलग्ग्रीवा शितिकण्ठाशर्द्धाऽअधक्षमाचरा॥
तेषा सहस्त्रयोजनेवधन्वानितन्नमसि॥५७॥

ये वृक्षेषु शम्रिञ्जरानीलग्ग्रीवाद्यिलोहिता।तेषा०॥५८॥

ये भूतानमदिपतयो द्यिशिखासः कपर्द्दिनः।तेषा०॥५९॥

येपथाम्पथिरक्षयऽऐलबृदाऽआयुर्य्युधः।तेषा०॥६०॥

येतीर्त्थानिप्रचरन्तिसृकाहसता निषङ्गिणः।तेषा०॥६१॥

येन्नेषुविद्धयन्ति पात्रेषु पिबतो जनान्।तेषा०॥६२॥

यऽएतावन्तश्व भूयासश्वदिशोरुद्राद्यितस्थिरे॥
तेषासहस्त्रयोजनेवधन्वानितन्म्मसि॥६३॥

नमोस्तु रुद्रेभ्योयेढिवियेषांद्यर्षमिषव॥
तेब्भ्यो दशप्राचीर्द्दशदक्षिणदशप्रतीजीर्द्दशोदीचिर्द्दशोर्द्धा॥
तेभ्योनमोऽअस्ततेनो
वन्तुतेनोमृडयन्तुतेयन्द्विष्मोयश्वनोद्वोष्टितमेषाञ्जम्मेदध्म॥६४॥

नमोस्तु रुद्रेभ्योयेन्तरिक्षे येषां द्यातऽइषव॥
तेब्भ्योदशप्राचीर्द्दशदक्षिणादशप्रतीचीर्द्दशोदीचीर्दशोर्द्धा॥
तेभ्यो नमोऽअस्तुतेनोवन्तुतेनोमृडयन्तु तेयन्द्विष्मोयश्श्वनोद्विष्टितमेषाञ्जम्भे
दध्म॥६५॥

नमास्ते रुद्रेब्भ्योयेपृथिध्याययेषामन्नमिषव॥
तेब्भ्योदशप्राचीर्द्दशदक्षिणादशप्रतीचीर्द्दशोदीचीर्द्दशोर्द्धाऽ॥
तब्भ्योनमोऽअस्तु तेनोवन्तुतेनोमृडयन्तुतेयन्द्विष्मो
यश्वनोद्वेष्टितमेषाञ्जमभेदध्मः॥६६॥

Appendix III

Rudra-Sūkta Recited by the Sāmavedins

२ ३ १ २ ३ १ २३१ २ ३२३ १ २
आ वो राजानमध्वरस्य रुद्र; होतार; सत्ययज; रोदस्योः।

३२ ३ १२ ३ २ ३ १ ३ ३१२
अग्निं पुरातनयित्नो रचित्ताध्दिरण्यरूपमवसे कृणुध्वम्॥१॥

२ २उ३ २ ३ र २ र ३२३१२ ३
इन्धे राजास मर्यो नमोभिर्यस्य प्रतीकमाहुतं घृतेन।

१२ ३ १ २ १२३ २३ १र २र ३ १२
नरो हव्येभिरीडेतस बाध अग्निरग्र मुषसामशोचि॥२॥

Appendix IV

रूद्राक्षप्रभेदकथनपूर्वकं तन्माहात्म्यमाह।।

धात्रीफलोपमश्रेष्ठो मध्यो वदरसन्निभः।
अधमश्चणकाभः स्यात् ततो हीनो विपत्तिकृत्।।

श्वेतरक्तसुवर्णाभकृष्णवर्णा द्विजादितः।
एतेषु बाह्मणः श्रेष्ठो जपमालाकृते भृशम्।।

अलाभे तु द्विजातीनामपि वा स्वस्चजातयः।
कलौ तु दुर्लभा विद्या तथा विप्राः स्चधर्मगाः।।

अतिस्थूलोऽतिसूक्ष्मश्च स्फुटितो भङ्गुरो लघुः।
भिन्नः पुराधृतो जीर्णो रूद्राक्षो न शुभप्रदः।।

तथां।
एकवक्त्रौर्द्विवक्त्रैश्च चतुवक्त्रैश्च पञ्चभिः।
षड्वक्त्रैर्वाथ कर्त्तव्या मिथो मिश्राँस्तु वर्जयेत्।।

एकवक्त्र शिवस्तस्य माला तु जपतो हरेत्।
ब्रह्महत्यादिपापानि तता राज्यादिकेद्यदा।
उमाशङ्करनामा यो द्विमुकोऽयं व्यपोहितः।
गोहत्यादिकपापानि गार्हस्थाश्रमसौख्यदः।।

त्रिमुखस्त्वग्निरूपः स्यात् स्त्रीहत्यादिकपापहा।
धर्मार्थकामाः सिध्यन्ति धारणात् तज्जपादपि।।

चतुर्मुखो भवेद्ब्रह्मा भ्रूणहत्यादिनाशकः।
स्फुरन्ति सकला विद्या वाक्सिद्धिश्चापि जायते।।

पञ्चवक्त्रः शिवः साक्षात् सर्वपापहरः स्मृतः।
शैवगाणेशशाक्तानां द्रुतं सिद्धिस्तु तज्जपात्।।

कार्तिकेयस्तु षड्वक्त्रः स्खलितव्रतपापहा।
विधिना दक्षिणे बाहौ धारणात् समरे जयः॥

सप्तवक्त्रौ महानागोऽनन्तो नामाथ तज्जपात्।
अनन्ता सिद्धयः सर्पविषभीश्च न जायते॥
नश्यन्ति तज्जपात् सर्वे कामक्रोधादिशत्रवः॥

नववक्त्रो भैरवः स्याद्धूममार्गस्थदेवताः।
जपादेव प्रसीदन्ति वामबाहौ स्थितौघहा॥

जनार्दनो दशमुखो जपान्नश्यन्ति धारणात्।
पिशाचग्रहवेतालब्रह्मराक्षसपन्नगाः॥

एकादशमुखः साक्षादुद्र एवास्य धारणात्।
जपाच्च हयमेधादियज्ञानां फलभाग्भवेत्॥

द्वादशास्यो भास्करः स्यात् तज्जपाद्धारणात् तथा।
तेजस्वी च प्रतापी च गोमेधफलभाग्भवेत्॥

त्रयोदशमुखः साक्षाद्विश्वेदेवात्मकः स्मृः।
श्राद्धकाले घृतो दद्यात् पितृणामक्षयां गतिम्॥

चतुर्दशमुखे जत्पं तदाऽनन्ताय जायते।
पूज्यते देवमनुजैरक्षयां लभते गतिम्॥

तथा।
देवान् पुष्णन्ति ये देवा पशवस्ते तु वैदिकाः।
तान् पातयन्ति ये कौले तेषां शास्ता स्वयं यमः॥

तेषां संरक्षणार्थाय नान्यो रुद्राक्षतो भुवि।
रुद्राक्षाः सर्वदेवानां मन्त्रसिद्धिविधायकाः॥

रुद्राक्षं कण्ठमाश्रित्य शुनको म्रियते यदि।
सोऽपि रुद्रत्वमाप्नोति किं पुनर्मानुषादयः॥

उच्छिष्टो वा विकर्मस्तो युक्तो वा सर्वपातकैः।
मुच्यते सर्वपापेभ्यो नरो रुद्राक्षधारणात्॥

रूद्राक्षमालिकां कण्ठे धारयेद्भक्तिवर्जितः।
पापकर्मापि यो नित्यं रुद्रलोके महीयते॥

अरुद्राक्षधरो भूत्वा यत्किंचित् कर्मवैदिकम्।
कुर्याद्विप्रस्तु यो मौढ्यान्नासावान्योति तत्फलम्॥

रुद्राक्षधारणप्रकारस्तत्रैव।

शिरोमाला तु षड्विंशद्दद्वात्रिंशत्कण्ठमालिका।
कुर्परे षोडश प्रोक्ता द्वात्रिंशन्मणिबन्ध॥

अष्टोत्तरशतैर्युक्तमुपवीतं विधीयते।
तदर्धमुरसो माला शिखायामेकमुच्यते॥

कर्णयोश्वापि षट्संख्यां धारणक्रम ईरितः।
संख्याहीनं न कर्तव्यमधिकं नैव दूष्यति॥

तन्त्रान्तरे।
रुद्रक्षान् कण्ठदेशे दशनपरिमितान् मस्तके विंशती द्वे
षट् षट् कर्णप्रदेशे करयुगलकृते द्वादश द्वादशैव।
बाह्वोरिन्दोः कलाभिर्नयनयुगकृते चैकमेकं शिखायाम्
वक्षस्यष्टाधिकं याः कलयति शतक्रं स स्वयं नीलकरण्ठः॥

रुद्राक्षान धारयत्येवं देहान्ते स शिवो भवेत्।
बहुलं लभते पुण्यं भाग्यवानिव जायते॥

स्नाने दाने जपे होमे वैश्वदेवे सुरार्चने।
प्रायश्चित्ते तथा श्राद्धे दीक्षाकाले विशेषतः॥

रुद्राक्षधारी भूत्वा च यत्किंचित् कर्म वैदिकम्।
यो विप्रः सततं कुर्थात् तत् कर्म सफलं भवेत्॥

कण्ठे शिरसि हस्ते च कर्णयोरुपवीतके।
रुद्राक्षधारणादेव रुद्रो भवति मानवः॥

खादन्मांसं पिबन्मद्यं संगच्छन्मर्त्यजातिषु।
सद्यो भवति पूतात्मा रुद्राक्षं मूध्नि धारयन्॥

देवताभेदेन मालाग्रथनकालभेद उक्तस्तत्रैव।

चर्तुर्पा प्रोतयेन्मालां गणनाथस्य मन्त्रकैः।
मध्याह्नेर्कस्य सप्तम्यां रवौ वातस्य मन्त्रकैः।
द्वादश्यां वैष्णवी माला प्रोतव्या विष्णुमन्त्रतः।
त्रयोदश्यां तु सन्ध्यायां तन्मन्त्रैः शिवमालिकाम्॥

अष्टम्यां वा चतुर्दश्यां नवम्यां भूमिनन्दने।
शक्तीनामपि कर्तव्या भुक्त्वा रात्रौ यथाविधि॥

सूत्रभेदा ऊक्तास्तत्रैव।

ग्रथिता पद्मसूत्रेण देव्याः प्रीत्यै तु मालिका।
कार्पासौर्वैष्णवी माला वह्यसूत्रैरथापि वा॥

ऊर्णाभिर्वा वल्कलैर्वा शैवी कार्या ससूत्रजा।
प्रायशः सर्वदेवानां सूत्रोत्पत्तिविधिं श्रृणु॥

सूत्रं द्विजेन्द्रपुण्यस्त्रीर्निर्मितं ग्रन्थिवर्जितम्।
त्रिगुणं त्रिगुणीकृत्य ग्राह्यं प्रक्षाल्य यत्नतः॥

(उमामहैश्वरे)

या जीवत्पुत्रका नारीसुन्दरी पतिवत्सला।
तथा कर्त्तितसूत्रेण व्यूढा माला शुभावहा॥

तन्त्रान्तरे।
कन्याकर्त्तितसूत्रेण, दुर्वर्णस्वर्णजैरपि।
दुर्वर्णं रजतम्।

मालाग्रथनप्रकारस्तत्संस्कारश्च (पुरश्चरएणचन्द्रिकायाम्)

अथातो ग्रथनं वक्ष्ये मालानां तन्त्रबोधितम्।
एकभक्तं विधायादौ साधको ग्रथयेत् स्वयम्॥

स्वयं च माला ग्रथिता स्वघृष्टं न धार्यते चन्दनमित्यनेन।
निषिध्यते चन्दनसन्निधानात् स्त्रगत्र पुष्पस्य न चाक्षमाला॥

कृतनित्यक्रियाशुद्धः उक्तेष्वृक्षेषु मन्त्रवित्।
यथाकामं यथालाभादक्षण्यानीय यत्नतः॥

अन्यान्यसमरूपाणि नातिस्थूलकृशानि च।
कीटादिभिरदुष्टानि न जीर्णानि नवानि वै॥

गव्यैस्तु पञ्चभिस्तानि प्रक्षाल्य च पृथक् पृथक्।

पञ्चगव्येषु विशेष उक्तो (मेरुतन्त्रे)

दुग्धकाञ्चनवर्णायाः श्वेतायाश्चैव गोमयम्।
गोमूत्रं ताम्रवर्णाया नीलायाश्व भवेद्दधि॥

घृतं तु कृष्णवर्णाय एवं पञ्चामृतेपि च।
गवां वर्णास्तु सुलभाः सन्ति देशेषु कुत्र चित्॥

तत्र वर्णविभागेन पञ्चगव्यानि चाहरेत्।
वर्णलाभेन देषेऽस्ति मात्राहीनं तु वर्जयेत्॥

गोसकृद्दिगुरां मूत्रं सर्पिर्दद्याच्चतुर्गणम्।
क्षीरमष्टगुणं प्रोक्तं पञ्चगव्यं तथा दधि॥

गायत्र्यादाय गोमूत्रं गन्धद्वारेति गोमयम्।
श्राप्यायस्वोति च क्षीरं दधिक्राव्णौति वै दधि॥

तेजोऽसि शुक्रमित्याज्यं देवस्य त्वा कुशोदकम्।
क्षालयेत् पञ्चगव्याद्यैः .... इति॥

(पुरश्चरणचन्द्रिकायाम्)

अश्वत्थपत्रैर्नवकैः पद्माकारेण कल्पिते।
सूत्रे मणीन् सगन्धाभिक्षालिताँस्तत्र निःक्षिपेत्॥

तारं शक्तिं मातृकाश्च सूत्रे चैव मणिष्वथ।
विन्यस्य पूजयेदाज्यैर्जुहयाच्चैव शक्तितः॥

मालामेकैकमादाय सूत्रे वै योजयेत् सुधीः।
मुखं मुखे तु संयोज्य पुच्छं पुच्छे तु योजयेत्॥

गोपुच्छसदृशी कार्या यूदा सर्पाकृतिः शुभा।
तत्सजातीयमेकाक्षं मेरूत्वेनाग्रतो न्यसेत्।

(मेरुतन्त्रे)

एको मेरुस्तत्र देयः सर्वेभ्यः स्थौल्ययुक् च यः।
आद्य स्थूल ततस्तस्मान्यूनं न्यूनतरं ततः॥

सर्पाकारां प्रकुर्वित ब्रह्मग्रन्थिमणिं प्रति।
अथ वा ग्रन्थिरहितं ट्टढराशिमसमन्वितम्॥

त्रिरावृत्त्याऽथ मध्येन चार्धावृत्याऽन्तदेशतः।
ग्रन्थिः प्रदक्षिणावर्त्तः स ब्रह्मग्रन्थिरूच्यते॥

अन्योन्यघर्षणादेव जपहानिर्भवेद्ध्रुवम्।
मध्यतो ग्रन्थयः कार्या नात्र मुक्तादि विन्यसेत्॥

(पूरश्चरणचन्द्रिकायाम्)

एकैकमणिमध्ये तु ब्रह्मग्रन्थिं प्रकल्पयेत्।
जपमालां विधायेत्थं ततः संस्कारमाचरेत्॥

क्षालयेत् पञ्चगव्येन सद्योजातेन सज्जलैः।
ऊँ सद्योजातं प्रपद्यामि सद्योजाताय वै नमः॥

भवे भवे नाति भवे भवस्व मां भवोद्भवाय नमः।
चन्दनागरुगन्धाद्यैर्वामदेवेन घर्षयेत्॥

ऊँ वामदेवाय नम।

ऊँ कलविकरणाय नमः।

ऊँ ज्येष्ठाय नमः।

ऊँ बलप्रमथनाय नमः।

ऊँ श्रेष्टाय नमः।

ऊँ सर्वभूतदमनाय नमः।

ऊँ रूद्राय नमः।

ऊँ मनोन्मनाय नमः।

ऊँ कालाय नमः।

धूपयेत्र तामधोरेण

ऊँ अघरेभ्योऽथ घोरेभ्यो घोरघोरतरेभ्यः सर्वतः सर्वसर्वेभ्यो नमस्ते रुद्ररूपेभ्यः सर्वतः सर्वसर्वेभ्यः।

लेपयेत् तत्पुरूषेण तु।
ऊँ तत्पुरूषाय विद्महै महादेवाय धीमहि तन्नो रुद्रः प्रचोदयात्।
मन्त्रयेत् पञ्चमेनैव प्रत्येकं तु शतं शतम्॥

ऊँ ईशानः सर्वविद्यानामीश्वरः सर्वभूतानां ब्रह्माधिपतिर्ब्रह्मणोधिपतिर्ब्रह्मा शिवो मेऽस्तु सदा शिवोम्।
मेरुश्व पञ्चमेनैव ततो मन्त्रेण मन्त्रयेत्।
संस्कृत्यैवं बुधो मालां तत्प्राणाँ स्थापयेत् ततः॥

(क्रियासंग्रहे)

मन्त्रयेन्मूलमन्त्रेण क्रमेणोत्क्रमयोगतः।
तथैव मात्रिकावर्णैर्मन्त्रयेन्मन्त्रतत्त्ववित्॥

पूजयित्वा यथान्यायमिष्टदेवमनुक्रमात्।
न्यासपूर्वं जपेन्मन्त्रमष्टोत्तरसहस्त्रकम्॥

जुहुयाच्च दशांशेन यस्य देवस्य यत् प्रियम्।

(योगिनीतन्त्रे)

होमकर्म ततः कुर्याद्देवताभावसिद्धये।
अष्टात्तरशतं हुत्वा संपाताज्यं विनिःक्षिपेत्॥

होमकर्मण्यशक्तश्चेद्द्विगुणं जपमाचरेत्।
त्वं माले सर्वलोकानां सर्वसिद्धिप्रदा मता॥

तेन सत्येन मे सिद्धिं देहि मातर्नमोस्तु ते।
इत्युक्त्वा परिपूज्याथ गोपयेद्यत्नतो गृही॥

(यामले तु)

माले माले महामाले सर्वतत्त्वस्वरूपिणि।
चतुर्वर्गस्त्वयि न्यस्तस्तमान्मे सिद्धिदा भव॥

मायाबीजादिकं कृत्वा रक्तपुष्पैः समर्चयेत् इत्युक्तम्।

(पुरश्चरणचन्द्रिकायाम्)

एवं कृत्वाऽक्षमालायां जपेन्मातृकया सुधीः।
मातृकावर्णभेदेभ्यः सर्वे तन्त्राः प्रजज्ञिरे॥

अतः सकलमन्त्राणां जपः कार्योऽनया स्त्रजा।
गुरुं संपूज्य तद्धस्ताद्गृह्णीयात् सर्वसिद्धये॥

गायत्रीं तु जपन् कश्चिन्मालां ग्रथ्नाति तान्त्रिकः।
न हीत्थं ग्रथनं क्वापि मन्त्रशास्त्रे निरूपितम्॥

अशुचिर्न स्पृशेदेनां करभ्रष्टां न कारयेत्।
येन मन्त्रेण या माला कृता तं तु जपेत् तया।
अन्यमन्त्रजपाच्छापो देवतायाः प्रजायते॥

दृढसूत्रं नियुञ्जीत जपे कृद्यति नो यथा।
जीर्णे सूत्रे पुनः सूत्रं ग्रन्थयित्वा शतं जपेत्॥

(पुरश्चरणचन्द्रिकायाम्)

प्रमादात् पतिते हस्ताच्छतमष्टोत्तरं जपेत्।
तावन्निषिद्धं संस्पर्शे क्षालयित्वा यभोदितम्॥

(मेरुमन्त्रे)

तर्जन्या न स्पृशेत् सूत्रं कम्येन्नैव धूपयेत्।
न स्पृशेदूमहस्तेन करभ्रष्टां न कारयेत्॥

अक्षाणां चालनेङ्गुष्ठश्चान्यमक्षं न संस्पृशेत्।
जपकाले सदा विद्वान्मेरूं चैव न संस्पृशेत्॥

परिवर्तनकाले तु संघट्टं नैव कारयेत्।
कलिः खटखटाशब्दे दोलमाने चलेन्मतिः॥

चलिते चैव विद्वेषः सुफुटिते व्याधिसम्भवः।
हस्तच्युते महाविघ्नः सूत्रच्छेदे विनाशकृत्॥

(क्रियासंग्रहे)

छिन्ने सूत्रे तु मालायाः पुनः संस्कारमाचरेत्।
अष्टोत्तरसहस्त्रं तु जपेद्वाऽष्टोत्तरं शतम्॥

(शैवागमे)

यदा संत्रुद्यते माला ग्रन्थयित्वा च पूर्ववत्।
प्रतिष्ठितायां तस्यां तु मन्त्रंचत्यादनन्यधीः॥

अन्यत्रापि।

त्रुटिता चेत् स्वयं माला प्रायश्चित्तं समाचरेत्।
गजान्तकसहस्त्रं तु जपहोमं समाचरेत्॥

पुनः संग्रथनं कृत्वा प्राणस्थापनपूर्वकम्।
तदा माला सिद्धिदा स्यान्नान्यथा शाङ्करं वचः॥

अग्निदग्धे जपेल्लक्षं नष्टे भग्ने द्विलक्षकम्।
चौरनीते षट्सहस्त्रं पतिते तु शतं जपेत्॥

(पुरश्चरणचन्द्रिकायाम्।)

अथ शैवमन्त्राः।

(शारदायाम्)

अथ वक्ष्ये महेशस्य मन्त्रान् सर्वार्थसिद्धिदान्।
यैः पूर्वमृषयः प्रोक्ताः शिवसायुज्यमञ्चसा॥

हृदयं वपरं साक्षि लान्तोऽनन्तान्वितो मरूत्।
पञ्चाक्षरो मनुः प्रोक्तस्ताराद्योऽयं षडक्षरः॥

एतन्मन्त्रार्थ उक्तो (वामदेवसंहितायाम्)

ऊँकारः परिपूर्णस्य ब्रह्मणो वाचकः स्मृतः।
नमःशब्दो नमस्कारवाचकः परिकीर्तितः॥

प्रह्वत्वलक्षणः प्रोक्तो नमस्कारः पुरातनैः।
प्रह्वता नाम जीवस्य शिवात् सत्यादिलक्षणात्॥

भेदेन भासमानस्य मायया सर्वरुपतः।
सम्बन्धं नम इत्याह शिवतादात्म्यलक्षणम्॥

सत्यज्ञानपरानन्दखरूपा चित् कलाऽपरा।
अतिव्यक्ततया ज्ञेया शिवशब्देन शाम्भवि॥

वाचकोऽयं ततः शाब्दो ब्रह्मणश्चित्कलात्मनः।
ऋष्यादिन्यासमाह॥

वामदेवो मुनिश्छन्दः पङ्क्तीशोऽस्य देवता।
षड्भिर्वर्णैः षडङ्गानि कुर्यान्मन्त्रस्य देशिकः॥

अथ ध्यानम्।

ध्यायेन्नित्यं महेशं रजतगिरिनिभं चारुचन्द्रावतंसं रत्नाकल्पोज्ज्वलाङ्गं परशुमृगवराभीतिहस्तं प्रसन्नम्।
पद्मासीनं समन्तात् स्तुतममरगणैर्व्याघ्रकृत्तिं वसानं विश्वाद्यं विश्ववन्द्यं निखिलभयहरं पञ्चवक्त्रं त्रिनेत्रम्॥

तत्त्वलक्षं जपेन्मन्त्रं दीक्षितः शैववर्त्मना।
तावत्सङ्ख्यासहस्राणि जुहुयात् पायसैः शुभैः॥

ततः सिद्धो भवेन्मन्त्रः साधकाभीष्टसिद्धिदः।
अथ मन्त्रान्तरं तत्रैव।

षडक्षरः शक्तिरुद्धः कथितोऽष्टाक्षरो मनुः।
ऋषिश्छन्दः पुरा प्रोक्तो देवता स्यादुमापतिः॥

अङ्गानि पूर्वमुक्तानि सोममीशं विचिन्तयेत्।
अथ ध्यानम्।

बन्धूकाभं त्रिनेत्रं शशिशकलधरं स्मेरवक्त्रं वहन्तं हस्तैः शूलं कपालं वरदमभयदं चारूहारं भजामि।
वामोरुस्तम्भगायाः करतलविलसच्चारुरक्तात्पलाया हस्तेनाश्लिष्टदेहं मणिमयविलसद्भूषणायाः प्रियायाः॥

अथ पुरश्चरणम्।
मनुलक्षं जपेन्मन्त्रं तत्सहस्रं यथाविधि।
जुहुयान्मधुरासिक्तैरारग्बधसमिद्वरैः॥

मन्त्रान्तरमाह।
सान्तः सद्यान्तसंयुक्तो बिन्दुभूषितमस्तकः।
प्रसादाख्यो मनुः प्रोक्तो भजतां सर्वसिद्धिदः॥

षड्दीर्घयुक्तबीजेन षडङ्गविधिरीरितः।
वामदेवो मुनिश्छन्दः पङ्क्तिर्देवः सदाशिवः।
ईशानादीर्न्यसेन्मूर्तिरङ्गुष्ठादिव देशिकः।
ईशानाख्यं तत्पुरुषमघोरं तदनन्तरम्॥

वामदेवाह्वयं सद्यमाद्यं बीजं क्रमाद्विदुः।
अथ ध्यानम्।
ततः समहितो भूत्वा ध्यायेद्देवं सदाशिवम्।
मुक्तपीतपयोदमौक्तिकजपावर्णैर्मुखैः पञ्चभिस्त्र्यक्षैरञ्चितमीशमिन्दुमुकुटं
पूर्णेन्दुकोटिप्रभम्।
शूलं टङ्ककृपाणवज्रदहनान् नागोन्द्रघण्टाङ्कुशान् पाशं भीतिहरं
दधानममिताकल्पोज्ज्वलं चिन्तयेत्॥

अथ पुरश्चरणम्।
एवं ध्यात्वा जपेन्मन्त्रं पञ्चलक्षं मधुप्लुतैः।
प्रसूनैः करवीरोत्थैर्जुहुयात् तद्दशांशकम्॥

मन्त्रान्तरमाह।
तारो माया वियद्विन्दुमनुस्वरसमन्वितम्।
पञ्चाक्षरसमायुक्तो वसुवर्णो मनुर्मतः॥

पञ्चाक्षरोक्तवत् कुर्यादङ्गन्यासादिकं बुधः।
ध्यानम्।

वन्दे सिन्दूरवर्णं मणिमुकुटलसच्चारुचन्द्रावतंसं भालोद्यन्नेत्रमीशं
स्मितमुखकमलं दिव्यभूषाङ्गरागम्॥
वामोरुन्यस्तपाणेस्तरुणकुवलयं संदधत्या प्रियाया वृत्तोत्तुङ्गस्तनाग्रे
निहितकरतलं वेदटङ्केष्टहस्तम्॥

अथ पुरयश्चरणम्।

अष्टलक्षं जपेदेवं मनुं वेदविदां वरः।
तत्सहस्रं प्रजुहुयात् पायसान्नैर्घृतप्लुतैः॥

अथमृत्युञ्जयमन्त्रस्तत्रैव।

तारं स्थिरा सकर्णेन्दुर्भृगुः सर्गविभूषितः।
अक्षरात्मा निगदितो मनुर्मृत्युञ्जयात्मकः॥

ऋषिः कहोलो देव्यादिर्गायत्री छन्द ईरितम्।
मृत्युञ्जयो महादेवो देवताऽस्य समीरितः॥

भृगुणा दीर्घयुक्तेन षडङ्गानि समाचरेत्।

अथ ध्यानम्।

चन्द्रार्काग्निविलोचनं स्मितमुखं पद्मद्वयान्तःस्थितं
मुद्रापाशमृगाक्षसूत्रविलसत्पाणिं हिमांशुप्रभम्।
कोटीरेन्दुगलत्सुधाप्लुततनुं हारादिभूषोज्ज्वलं कान्त्या विश्वमनोहरं पशुपतिं
मृत्युञ्जयं भावयेत॥

अथ पुरश्चरणम्।

गुणलक्षं जपेन्मन्त्रं तद्दशांशं विशालधीः।
जुहुयादमृताखण्डैः शुद्धदुग्धाज्यलोलितैः॥

अथ दक्षिणामूर्तिमन्त्रस्तत्रैव।
अथ वक्ष्ये मन्त्ररत्नं समस्तपुरुषार्थदम्।
अवापुर्येन तप्तेन दिव्यं ज्ञानं मुरीश्वराः॥

दक्षिणामूर्तये पूर्वं तुभ्यं पदमनन्तरम्।
वटमूलपदस्यान्ते पदं पश्चान्निवासिने॥

ध्यानैकनिरताङ्गाय पश्वाद्ब्रूयान्नमः पदम्।
रुद्राय शम्भवे तारशक्तिरुद्धोयमीरितः॥

षट्त्रिंशादक्षरो मन्त्रः सर्वकामफलप्रदः।
मुनिः शुकः समुद्दिष्टश्छन्दोनुष्टुप् समीरितम्॥

दक्षिणमूर्तिनामास्य देवता शम्भुरीरितः।
षड्भिर्वर्णैर्हृदाख्यातं द्वाभ्यां शिर उदीरितम्॥

शिखाष्ठभिः समादिष्टा वस्वर्णैः कवचं मतम्।
पञ्चभिर्नेत्रमाख्यातं त्रिभिरस्त्रमुदाहृतम्॥

षडेते तारशक्त्याद्यास्ताराद्यन्ताः सजातयः।
अङ्गमन्त्राः समुद्दिष्टा यथावद्देशिकोत्तमैः॥

अथ ध्यानम्।
हेमचलतटे रम्ये सिद्धकिन्नरसेविते।
विविधद्रुमशाखभिः सर्वतो वारितातपे॥

सुपुष्टितैर्लताजालैराश्लिष्टकुसुमद्रुमे।
शिलाविवरनिर्गच्छन्निर्भरानिलशीतले॥

गायद्भृङ्गङ्गनासङ्घे नृत्यद्बर्हिकदम्बके।
कूजत्कोकिलसङ्घेन मुखरीकृतादिङ्मुखे॥

परस्परविनिर्मुक्तमात्सर्यमृगसेविते।
आद्यैः शुकाद्यैर्मुनिभिरजस्रं समुपस्थिते॥

पुरन्दरमुखैर्देवैः सेवायातैर्विलोकितम्।
वटवृक्षं महोच्छ्रायं पद्मरागफलोज्ज्वलम्॥

गारुत्मतमयैः पत्रैर्निविडैरुपशोभितम्।
नवरत्नमयाकल्पैर्लम्बमानैरलङ्कृतम्॥

जलजैः स्थलजैः पुष्पैरामोदिभिरलङ्कृतम्।
श्रृण्वद्भिर्वेदशास्त्राणि शुकवृन्दैर्निषेवितम्॥

संसारतापविच्छेदकुशलस्थलमद्भुतम्।
विचिन्त्य तस्य मूलस्थे रत्नसिंहासने शुभे॥

आसीनममिताकल्पं शरच्चन्द्रनिभाननम्।
स्तूयमानं मुनिगणैर्दिव्यज्ञानाभिलाषिभिः॥

संस्मरेज्ज्गतामाद्यं दक्षिणाम्र्तिमव्ययम्।
कैलासाद्रिनिभं शशाङ्कशकलस्फूर्जज्जटामण्डितम्।
नाशालोकनतत्परं त्रिनयनं वीरासनाध्यासिनम्।
मुद्राटङ्कुरङ्गजानुविलसत्पाणिप्रसन्नाननं
कक्षाबद्धभुजङ्गमं मुनिवृतं वन्दे महेशं परम्॥

अथ पुरश्चरणम्।
अयुतद्वयसंयुक्तं गुणलक्षं जपेन्मनुम्।

तद्दशांशं तिलैः शुद्धैर्जुहुयात् क्षीरसंयुतैः॥

अथ मन्त्रान्तरं तत्रैव।

प्रग्णवो हृदयं पश्चात् ततो भगवते पदम्।
ङेयुतं दक्षिणामूर्तिं मह्यं मेधामुदीरयेत्॥

प्रयच्छ ठद्वयान्तोयं द्वात्रिंशत्यक्षरो मनुः।
मुनिश्चतुर्मुखश्छन्दो गायत्री देवता मनोः॥

दक्षिणामूर्तिराख्यातो वेदव्याख्यानतत्परः।
तारुद्धैः स्वरैर्दीर्घैः षड्भिरङ्गनिकल्पयेत्।
अथ वा मनुसम्भूतैः पदैर्वा कल्पयेत् क्रमात्।
पूर्वोक्तवटमूलस्थं चिन्तयेन्मन्त्रनायकम्॥

अथ ध्यानम्।

स्फटिकरजतवर्णं मौक्तिकमक्षमालाममृतकलशविद्याज्ञानमुद्राकराग्रैः।
दधतमुरगकक्षं चन्द्रचूडं त्रिनेत्रं विधृतविविधभूषं दक्षिणामूर्तिमीडे॥

अथ पुरश्चरणम्।

लक्षमेकं जपेन्मन्त्रं ब्रह्मचारिव्रते स्थितः।
जुहुयात् सघृतैः पद्मैर्दशांशं संस्कृतेऽनले॥

अथ नीलकण्ठमन्त्रस्तत्रैव।
लोहितोग्न्यासनः सद्यविन्दुमान् प्रथमं ततः।
द्वितीयं वह्निबीजस्था दीर्घा शान्तीन्दुभूषिता॥

तृतीयं लाङ्गली सर्गी मन्त्रो बीजत्रयान्वितः।
नीलकठात्मकः प्रोक्तो विषद्वयहरः परः॥
हरद्वयं वह्निजाया हृदयं परिकीर्त्तितम्॥

कपर्दिने ठयुगलं शिरोमन्त्र उदाहृतः।
कालकूटपदस्यान्ते विषभक्षणं ङेयुतम्॥

हुँ फट् कवचमादिण्ठि विद्वद्भिर्नीलकण्ठने।
स्वाहान्तमस्त्रमेतानि पञ्चाङ्गनि मनोर्विदुः॥

अथ ध्यानम्।

बालार्कायुततेजसं धृतजटाजूटेन्दुखण्डोज्ज्वलं नागेन्द्रैः कृतभूषणं जपवटीं
शूलं कपालं करैः।
खट्वाङ्गं दधतं त्रिनेत्रविलसत्पञ्चाननं सुन्दरं व्याघ्रत्वक्परिधानमक्षनिलयं
श्रीनीलकण्ठं भजे॥

अथ पुरश्चरणम्।

लक्षत्रयं जपेन्मन्त्रं तद्दशांशं ससर्पिषा।
हविषा जुहुयात् सम्यक् संस्कृते हव्यवाहने॥

अथार्धनारीश्वरमन्त्रस्तत्रैव।

अग्निः संवर्त्तकादित्यरानिलाः षष्ठविन्दुमत्।
चिन्तामणिरिति ख्यातं बीजं सर्वसमृद्धिदम्॥

कस्यपो मुनिराख्यातश्छन्दोऽनुष्टुबुदाहृतम्।
अर्धनारीश्वरः प्रोक्तो देवता जगतां पतिः॥

रेफादिर्व्यञ्चलः षड्भिः कुर्यादङ्गानि षट् क्रमात्

अथ ध्यानम्।

नीलप्रभातरुचिरं विलसत्रिनेत्रं पाशारुणोत्पलत्रिशूलहस्तम्।
अर्धाम्बिकेशमनिशं प्रविभक्तभूषं बालेन्दुबद्धमुकुटं रुपम्॥

अथ पुरश्चरणम्।

एकलक्षं जपेदबीजंजमित्थं मन्त्रीं विचिन्तयेत्।
अयुतं मधुना सिक्तैर्जुहुयात् तिलतराडुलैः॥

अथ शारन्मन्त्रो (मेरुतन्त्रे)

ऊँ खँ खाँ खँ फडुच्चार्य द्विः प्राणान् ग्रसतीति च।
हुँ फट् सर्वशस्त्रसंहरणाय शरभेति च॥

शाल्वाय पक्षिराजाय हुँ फट् स्वाहान्तको मनुः।
एकचत्वारिंशदर्णो वासुदेवो मुनिः स्मृतः॥

कालाग्निरुद्रः शरभो देवता परिकीर्तितः।
छन्दस्तु जगती स्वाहा शक्तिर्बीजं खमुच्यते॥

वेदषट्सप्तनवषण्णवारौरङ्गन्यासकल्पनम्।

अथ ध्यानम्।

चन्द्रार्काग्नित्रिनयनं कालीदुर्गाद्विपक्षकम्।
विद्युज्जिह्वं वज्रनखं वडवाग्न्युदरं तथा॥

व्याधिमृत्युरिपुघ्नं च चण्डवातातिवेगिनम्।
हृद्भैरवस्वरूपं च वैरिवृन्दनिषूदनम्॥

मृगस्त्वर्धशरीरेण पक्षाभ्यां चञ्चुना द्विजः।
अधोवक्त्रश्चतुष्पादस्तूर्ध्ववक्त्रश्चतुर्भुजः॥

कालान्तदहनप्रख्यो नीलजीमूतनिःश्वनः।
अरिर्यद्दर्शनादेव विनष्टबलविक्रमः॥

सटाच्छटोग्ररूपाय पक्षविक्षिप्तभूभृते।
अष्टपादाय रुद्राय नः शरभमूर्त्तये॥

पुरश्चरणमाह।

एवं ध्यायन् सहस्रं तु प्रजपेत् पायसं हुनेत्।
प्रत्यहं मासषट्केण मन्त्रसिद्धिः प्रजायते॥

अत क्षेत्रपालमन्त्रः (शारदायाम्)

वर्णान्त्यमौविन्दुयुक्तं क्षेत्रपालाय हृन्मनुः।
ताराद्यो वसुवर्णोयं क्षेत्रपालस्य कीर्तितः॥

षड्दीर्घभाजा बीजेन षडङ्गन्यस्य योजयेत्।
अथ ध्यानम्।
नीलाञ्जनाद्रिनिभमूर्ध्वपिशङ्गकेशं वृत्तोग्रलोचनमुपात्तगदाकपालम्।
आशाम्बरं भूजगभूषणामुग्रदंष्ट्रं क्षेत्रेशमद्भुततनुं प्रणमामि देवम्॥

अथ पुरश्चरणम्।

लक्षमेकं जपेन्मन्त्रं जुहुयात् तद्दशांशतः।
चरुणा घृतसिक्तेन ततः क्षेत्रेशमर्चयेत्॥

उद्धरेद्वटुकं ङेन्तमापदुद्धारणं तथा।
कुरूद्वयं पुनङेऽन्तं वटुकं तं समुद्धरेत्॥

एकविंशत्यक्षरात्मा शक्तिरुद्धो महामनुः।
अभाष्टफलसंसिद्धयै कीर्त्तितः सुरपादपः॥

बृहदारण्यक ऋषिश्छन्दोनुष्टुबुदाहृतम्।
आपदुद्धारणो देवो भैरवो देवता बुधैः॥

अङ्गुलीदेहवक्त्रेषु मूर्त्तिर्न्यस्येद्यथा पुरा।
सद्यादिपञ्चह्रस्वाढ्यं शक्तिबीजपुरः सरम्॥

वकारं पञ्चह्रस्वाढ्यमीशानादिषु योजयेत्।
षड्दीर्घयुक्तया शक्त्या वकारेण च तद्वता॥

अङ्गनि जातियुक्तानि प्रणवाद्यादि कल्पयेत्।

अथ ध्यानम्।

तस्य ध्यानं त्रिधा प्रोक्तं सात्त्विकादिविभेदतः।
वन्दे बालं स्फटिकसट्टशं कुण्डलोल्लासि क्त्रम् दिव्याकल्पैर्नवमणिमयैः किङ्किणीनूपुराढ्यैः।
दीप्ताकारं विसदवसनं सुप्रसन्नं त्रिनेत्रं हस्ताक्षाभ्यां वटुकमनिशं शूलदण्डो दधानम्॥

उद्यद्भास्करसन्निभं त्रिनयनं रक्ताङ्गरागस्त्रजं स्मेरास्यं वरदं कपालमभयं शूलं दधानं करैः।
नीलग्रीवमुदारभूषणधरं शीतांशुचूडोज्ज्वलं बन्धूकारुणवाससं भयहरं देवं सदा भावेत्॥

ध्यायेन्नीलाद्रिकान्तं शशिशकलधरं मुण्डमालं महेशं दिग्वस्त्र पिङ्गकेशं डमरुतथ श्रृणिं खङ्गपाशाभयानि।
नागं घरण्टां कपालं करसरसिरुहैर्बिभ्रतं भीमदंष्ट्रं सर्पाकल्पं त्रिनेत्रं मणिमयविल-सत्किङ्किणीनूपुराढ्यम्॥

सात्त्विकं ध्यानमाख्यातमपमृत्युनिवारणाम्।
आयुरारोग्यजननमपवर्गफलप्रदम्॥

राजसं ध्यानमाख्यातं धर्मकामार्थसिद्धिदम्।
तामसं शत्रुशमनं कृत्याभूतग्रहापहम्॥

अथ पुरश्चरणम्।

वर्णलक्षं जपेन्मन्त्रं हविष्याशी जितेन्द्रियः।
तद्दशांशं प्रजुहूयात् तिलैर्मधुरसंयुतैः॥

अथ पाशुपतास्त्रमन्त्रः (शारदायाम्)

तारो वान्तो धरासंस्थो वामनेत्रेन्दुभूषितः।
पाश्वों क्त्रः कर्णयुतो वर्मास्त्रान्तः षडक्षरः॥

मनुः पाशुपतास्त्राख्यो ग्रहक्षुद्रनिवारणः।
षड्भिर्वर्णैः षडङ्गानि हुँ फडन्तैः सजातिभिः॥

अथ ध्यानम्।

मध्याह्नार्कसमप्रभं शशिधरं भीमाट्टहासोज्जवलं त्र्यक्षं पन्नगभूषणं
शिखिशिखाश्मश्रुस्फुरन्मूर्धजम्।
हस्ताक्षैत्रिशिखं समुद्गरमसिं शक्तिं दधानं विभुं दंष्ट्राभीमचतुर्मुखं पशुपतिं
दिव्यास्त्ररूपं स्मरेत॥

पुरश्चरणम्।

वर्णलक्षं जपेन्मन्त्रं जुहुयात् तद्दशांशतः।
गव्येन सर्पिषा मन्त्री संस्कृते हव्यवाहने॥

अथ हरिहमन्त्रस्तत्रान्तरे।
मायां पूर्वं समुद्धृत्य प्रासादं तत उद्धरेत्।
ततः शङ्करनारायणाय हृत्प्रणवादिकः॥

त्रयोदशाक्षरो मन्त्रश्चतुर्वर्गफलप्रदः॥

नारदोऽस्य ऋषिः प्रोक्तश्छन्दोनुष्टुप् प्रकीर्तितम्।
त्रैलोक्यवन्द्यपादाक्षो देवता हरिशङ्करः॥

षडङ्गानि प्रकुर्वीत दीर्घषट्काढ्यमायया।

अथ ध्यानम्।

शूलं चक्रं पाञ्चजन्यमभीतिं दधतं करैः।
स्वस्वभूषाच्छनीलार्धदेहं हरिहरं भजे॥

अथ पुरश्चरणम्।

लक्षमेकं जपेन्मन्त्रं तद्दशांशं घृतप्लुतैः।
पायसैर्हवनं कुर्यात् संस्कृते हव्यवाहने॥

इति शिवप्रकरणम्॥

अथ वैदिकमृत्युञ्जयमन्त्रः (मेरुतन्त्रे) मृत्योर्भयं तु सर्वेषां सर्वदा सर्वकर्मसु।
तस्मिन् जिते तु देवादिमोक्षान्तं साधयेज्जनः।
तदर्थं संप्रवक्षयामि मन्त्रं मृत्युञ्जयाभिधम्॥

उपासना तस्य न स्याद्वंशेल्पायुश्च रोगभाक्।
त्र्यम्बकं यजामहे सुगन्धिं पुष्टिवर्धनम्॥

उर्वारुकमिव बन्धान्मृत्योर्मुक्षीयमामृतात्।
वशिष्ठोऽस्य मुनिश्छन्दोनुष्टुब्देवस्त्रियम्बकः॥

त्रिचतुर्वसुगोपञ्चत्रिभिर्वर्णैः षडङ्गकम्।

ध्यानमाह।

हस्ताभ्यां कलशद्वयामृतरसैराप्लावयन्तं शिरो द्वाभयां तौ दधतं मृगाक्षवलये दूराभ्यां वहन्तं परम्।
अङ्कन्यस्तकरद्वयामृतघटं कैलाससंस्थं शिवं खच्छाम्भोजगतं नरेन्दुमकुटं देवं त्रिनेत्रं भजे॥

पुरश्चरणम्।

जपेल्लक्षमिमं मन्त्रमेवं ध्यायेज्जितेन्द्रियः।
जुहुयाद्दशभिर्द्रव्यैरयुतं घृतसंप्लुतैः॥

दशद्रव्यणि तत्रैवोक्तानि
विल्वं पलाक्षं खदिरं पटं च तिलसर्षपौ।
पायसं दधि दूर्वां च तथैकेन सहस्त्रकम्॥

तर्पसित्वाऽभिषिञ्च्याथ ब्राह्मणाँस्तोषयेद्गुरुम्।
एवं कृते प्रयोगाहो जायतेऽयं महामनुः॥

इति वैदिकमृत्युञ्जयपुरश्चरणम्।

अथ रुद्राध्यायपुरश्चरणविधिः।

तत्रैव।

श्रीविष्णुरुवाच।

देवदेव महादेव भक्तानुग्रहकारक।
कालस्त्वमसि लोकानां महामाया त्वियं परा॥

आवयोः के तुष्टिकरा मन्त्राः सूक्तानि तद्वद।
येन भुक्तिश्च मुक्तिश्च क्लेशो नैव च नैव च॥

श्रीशिव उवाच।

विष्णो गोप्यं त्वया पृष्टं न वाच्यं तान्त्रिके द्विजे।
तन्त्रे मे तामसं रूपं त्वया पृष्टं तु सात्विके॥

भोगमोक्षैकनिलयं चतुर्वेदोत्तमोत्तमम्।
मन्त्रं स्तोत्रेश्वरं तन्मे जानीहि शतरुद्रियम्॥

छन्दांस्यनुष्टुबादीनि अधोरोऽस्य मुनिर्मतः।
देवतास्य भवेद्रुद्र आदित्यः परपूरुषः॥

(पद्धतौ)

श्रीरुद्रप्रीतये शातरुद्रियजपे विनियोगः।

अथ कराङ्गन्यासौ तत्रैव।

ऊँ अग्निहोत्रात्मने अङ्गुष्ठाभ्यां नमः।

दर्शपौर्णमासात्मने तर्जनीभ्यां नमः।

चातुर्मास्यात्मने मध्यमाभ्यां नमः।

निरुढपशुबन्धात्मने अनामिकाभ्यां नमः।

ज्योतिष्टोमात्मने कनिष्टाभ्यां नमः।

चत्वारिंशच्छतसहस्त्रात्मने करतलपृष्टाभ्यां नमः।

एवं हृदयादिन्यासः।

महान्यासस्तु विस्तरभयादुपेक्षितः।

अथ ध्यानम्।

आपातालनभःस्थलान्तभुवनब्रह्माण्डमाविस्फुरज्ज्योतिस्फाटिकलिङ्गमौलिविल-
सत्पूर्णेन्दुवान्तामृतैः।
आस्तोकाप्लुतमेकमीशमनिशं रुद्रानुवाकान् जपन्
ध्यायेदीप्सितसिद्धयेऽद्भुतपदं विप्रोऽभिषिञ्चेच्छिवम्॥

(मेरुतन्त्रे)

पार्थिवोक्तप्रकारेण लिङ्गपूजां ततश्चरेत्।
आराधितो मनुष्यैस्त्वं सिद्धैर्देवासुरादिभिः॥

आराधयामि भक्त्या त्वां मां गृहाण महेश्वर।

आत्वावहन्तु हरयः सचेतसश्चेतैरश्वैः सह केतुमद्भिः।

वाताजलैर्बलवद्भिर्मनोजवैरायाहि शीघ्रं मम हव्याय शर्वो नमः।

एत ते रुद्रभावसं तेन परो मूजवतोऽतीहि अवततधन्वा पिनाकवसः कृत्तिवासा
अहिऽसश्रः शिवोतीहि।
चत्वारि श्रृङ्ग त्रयो अस्य पादा दे शीर्षे सप्तहस्तासो अस्य! त्रिधा बद्धो
वृषभो रोरवीति महादेवो मर्त्याँ आविवेश।

प्रसन्नो भव देवेश सुमुखो भव शङ्कर।
शान्तो बवख चात्र त्वं मम चाभिमुखो भव॥

खामिन् सर्वजगन्नाथ यावत् पूजावसानकम्।
तावत् त्वं प्रीतिभावेन लिङ्गेस्मिन् सन्निधो भव॥

अभिषेकं ततः कुर्यादमृतैः पञ्चभिः क्रमात्।
पश्चाच्छुद्धोदकेनाथ ततः पूजनमाचरेत्॥

रौद्रीं धारां ततः कुर्यात् प्रोच्यते तद्विधानकम्।
नमस्ते रुद्राग्नाविष्णु इत्यध्यायद्वयेन च॥

आवर्त्तनमिति प्रोक्तं गङ्गस्नानफलप्रदम्।
आवर्तनाभिषेकं तु यः कुर्यात् प्रत्यहं नरः॥

तस्य दैनन्दिनं पापं दैवजं नाशमाप्नुयात्।
सन्ध्यावन्दनतः क्षीणं तच्चेत् प्राग्जन्मजं हरेत्॥

एकः पाठो नमस्तस्य अनुवाकः परस्य च।
एवं भवा नमस्ते स्युरग्नाविष्णुस्तथैककम्॥

इयं रुद्री समाख्याता रौद्रपापनिकृन्तनी।
अनया प्रत्यहं यस्तु कुर्याल्लिङ्गेऽभिषेचनम्॥

जन्मजन्मकृतं पापं वर्षे वर्षे प्रणश्यति।
सप्तजन्मकृते पापे नष्टे लक्ष्मी र्विवर्धते॥

वंशश्च स्थिरतामेति यशो याति दिगन्तरम्।
सूते चास्य यथा रूपं तथा तोये प्रणश्यति॥

रुद्रीभिरेकादशभिर्लघुरुद्रः प्रकीर्त्तितः
अनेन सिक्तं यैर्लिङ्गं ते न पश्यन्ति भास्करिम्॥

एकादशभिरेतैस्तु महारुद्रः प्रकीर्तितः।
निर्धनानां द्विजानां च महापातकनाशनः॥

अनेन विहितो होमः सोमयागफलं स्मृतम्।
अनधिकाराद्दीक्षायां कलौ पक्षस्त्वयं मतः॥

एकादशमहारुद्रैरतिरुद्रः प्रकीर्तितः।

तथा।

शाखायां यस्य तु यथा स्वाध्यायौ पठितावुभौ।
पठनीयौ तथा तेन शाखाभेदं न कारयेत्॥

न रुद्रो यस्य शाखायां तैत्तिरीयं पठेत् स तु।
शाखा तु यजमानस्य ब्राह्मणद्वारतः कृते॥

अथ वा तैत्तिरीया स्यान्नान्या शाखा प्रयुज्यते।
शाखमिश्रं कृतं कर्म यजमानं विनाशयेत्॥

धनलोभात् परार्थं यो विप्रो मामभिषिञ्चति।
स तु चाण्डालवज्ज्ञेयो निर्धनः सप्तजन्मसु॥

कुटुम्बिना तु यत्नेन धनार्थं यच्च पूजनम्।
कृते चेज्जपदानाभ्यां तद्दशांशोऽस्य निष्कृतिः॥

तथा।

रुद्रो न यस्य शाखायां परिशिष्टान्वितं स तु।
पठेद्रुद्रं तेत्तिरीयं लुप्तशाकस्तमेव हि॥

मन्त्रः प्रयोगसहितो रुद्राध्यायोऽथ वक्ष्यते।
असंस्कृताय नो वाच्यं तान्त्रिकाय कदा च न॥

तत्रादौ।

ऊँ नमस्ते रुद्रमन्यव – इत्यारभ्य माहिगूंसीः पुरूषं जगत्

इत्यन्तानां पुरश्चरणप्रयोगः।

दशलक्षं जपेद्विद्वानृच एता जितेन्द्रियः।
लक्षमेकं प्रजुहुयात् प्रत्यृचं योज्जलिप्रभम्॥

यवगोधूमकं क्षौद्रतिलाज्यदधिसंयुतम्।
यात्किञ्चित् कार्यमुद्दिश्य तस्य सिद्धिः प्रजायते॥

एवमेव सहस्त्रं चेदेकादशदिनं हुनेत्।
ग्रामगं बालमरकं नश्यते नात्र संशयः॥

कुमारमरकं ग्रामे द्वादशाहेन नश्यति।
होमः पञ्चदशाहं तु राष्ट्रोपद्रवनाशनः॥

होमद्विंशतिरात्रेण देशोपद्रवनाशनम्।
पृथिव्युपद्रवो नश्येन्मासमात्रेण होमतः॥

गवामुपद्रवे जाते गोष्ठमध्ये तदा हुनेत्।
वैकङ्कतसमिद्धिर्वाऽयुतं शान्तिः प्रजायते॥

अयुतद्वयहोमेन महाशान्तिर्भवेदूध्रुवम्।

शिवेन वचसा-इत्यादि।

जपेदयुतसङ्ख्याकं शापमोक्षः प्रजायते।
शिशिरे तु जले प्रातर्लक्षं जप्त्वा सुखी भवेत्॥

अध्यवोचत्-। इति

लक्षमेकं पुरश्चर्या होमः स्याच्छ्केतसर्षपैः।
व्याधिसंक्रामणी चेयं प्रयोगान्तरमुच्यते॥

सप्ताभिमन्त्रितान् कृत्वा सर्षपानातुरस्य तु।
चतुर्दिक्षु क्षिपेद्रक्षा दशदिग्भ्यः प्रजायते॥

सप्ताभिमन्त्रितान् कृत्वा पथि गाच्छँस्तु सर्षपान्।
दशदिक्षु क्षिपेन्नित्यं पथि क्षेमः प्रजायते॥

ब्रह्मराक्षसयक्षाद्यैः पिशाचप्रेतभूतकैः।
आविष्टसर्षपैस्ताड्यः सप्तवर्गाभिमन्त्रितैः॥

पुनः पुनर्मन्त्रपाठपूर्वकं ते धनार्थिनः।
धनं गृहीत्वा गाच्छन्ति करे तं द्रुतमेव च॥

शिखामाक्रम्य च यजेत् ताडयद्गौरसर्षपैः।
रात्रिं समस्तां स्कन्दादिग्रहपीडा विनश्यति॥

अनेन मन्त्रयित्वा तु दद्याच्छास्त्रोक्तमौषधम्।
तत्कालं तद्गुणाय स्यादन्यथाऽसौ यथाविधि॥

अभिमन्त्र्य जलं दद्यात् सर्वसत्तवभवां रुजम्।
हरेत् सर्वग्रहाणां च सर्षपैस्ताडनात् तथा॥

सर्वभूतोद्भवां पीडां भस्मधारणतो जयेत्।
दिवसे च तथा रात्रौ त्रिशूलमभिमन्त्रयेत्॥

सहस्त्रैकं सहस्त्रकं क्षिपेन्नागह्रदे तु तत्।
त्रिशूल बान्ध्वोपेता नाशं गच्छन्ति पन्नगाः॥

भस्माभिमन्त्रितं कृत्वा पन्नगाक्रान्तमन्दिरे।
क्षिपेत् तत्तालशब्देन पन्नगोत्सादनं भवेत्॥

असौ यस्ताम्र-। इत्यादि

उदयास्तमये सूर्यमेताभ्यांमुपतिष्टते।
अष्टोत्तरशतं त्र्यब्दमक्षयान्नोद्भवो भवेत्॥

सहस्त्रमभिजप्तेन क्षीरेण स्नापयेच्छिवम्।
अब्दैकेन प्रसन्नः स्यादुघृतस्नानाच्च वर्षणम्॥

अतसीनां तु पुष्पाणि हुनेदयुतसङ्ख्यया।
अवशो वश्यतां याति सविता वरदो भवेत्॥

अव र्कपवृक्षोद्भवैर्दुग्धैराप्लुतानां तु होमयेत्।
अयुतं चार्कसमिधां सक्तुं च सजलं ददेत्॥

होमान्ते भगवान् सूर्यो वृष्टिं मुञ्चति नान्यथा।
मन्त्रद्वयं तु भजतामिष्टां सिद्धिं प्रयच्छति॥

नमोऽस्तु नीलग्रीवाय - इत्यदि
स्थणिडलस्योपयुक्तं तु कृत्वा सघृतपायसम्।
कृष्णाष्टमीं समारभ्य यावत् कृष्णचतुर्दशी॥

प्रत्यहं स्नापयेत् तावत् सहस्त्रेणाभिमन्त्रितम्।
निवेंदयेत् तद्देवाय कार्षापणसहस्त्रकम्॥

सोद्यमाज्जायते लाभः सिद्धे मन्त्रे न संशयः।
असिद्धे तु तदर्धं स्यात् सूर्यकान्तदृषद्यपि॥

निवेदनात् पुनर्लाभो लक्षमेकं पुरस्कृतिः।
होमस्तु पायसघृतैरनाख्येयः प्रयोगवान्॥

प्रमुञ्च धन्वनस्त्वम्-।

आभिः षड्भिस्त्वायुधानि मन्त्रयेच्च सहस्त्रकम्।
बन्धयित्वा तानि रणे गच्छेत् गछन्ति शत्रवः॥

जुहुयादयुतं गर्भकण्टक्या द्वेषकामुकः।
गुडं मुखेन चोत्थाप्यं शत्रोर्नाम स्मरन् जपेत्॥

जपाख्यस्यासनेनैव शत्रुमुत्सादयेद्भटात्।
संपूर्णाहं जपन्नेव नगरं ग्राममेव च॥

उत्सादयेच्च राजानमहोरात्रं जपन्निति।
राजपुत्रं दिनार्धेन क्षत्रियं त्रिलवेन च॥

चतुर्भागेन वैश्यं च षड्भागेनैकजातिकम्।
पलाशाश्वत्थविल्वानामपामार्गस्य च क्रमात्॥

विप्रादिवश्यकामस्तु दधिक्षौद्रघृतान्विताः॥

हुनेदयुतसङ्ख्याकाः समिधः कार्यसिद्धये॥

हीनवर्णान् वशीकर्त्तुं वरूणार्ककवेतसाम्।
साखोटकाँश्च जुहुयादृष्ट्वा विप्रादिवृत्तिकान्॥

सौगन्धिकान्युत्पलानि कुमुदानि प्रयच्छत्ति।
खयम्भुलिङ्गे लक्षं तु चन्दनाक्तानि भक्तितः॥

राज्यभ्रष्टो भवेद्राजा षड्भिर्मन्त्रैः पृथक् पृथक्।
धनार्थी प्राप्नुयाद्वित्तं शन्कुवन्निति पूजयेत्॥

लक्षमेकं तिलानां यः पृथङ्मन्त्रैः शिवोपरि।
आरोपयेत् स शत्रूणां सदा मूर्धनि तिष्ठति॥

अयुतं राजवृक्षस्य समिधो होमयेत् तु यः।
रणे राजकुले द्यूते स शत्रुं त्वरितं जयेत्॥

गुग्गुलं षट्सहस्त्रं यो दक्षिणामूर्तिसन्निधौ।
यत्कार्यार्थं हुनेत् तस्य सिद्धिः शीघ्रं प्रजायते॥

असाध्यस्यापि सिद्धिः स्याद्धुत्वा चाष्टसहस्त्रकम्।
यथा महानसे सिद्धमन्नं न जुहुयात् तथा॥

सहस्त्राष्टकमेतस्य द्रव्यं भवति चाक्षयम्।
एका ऋक् परिशिष्टस्य एतस्याग्रे प्रचक्षते॥

नमस्ते असतु भगवन् - इति।

अयुतं यो जपेदेतां घृताक्तैर्विल्वपत्रकैः।
प्रतिनामसहस्त्रं तु हुत्वा स्याल्लोकवन्दितः॥

नमो हिरण्बाहवे च - इत्यादि।

पुरश्चरणमेतस्य सहस्त्राष्टकमीरितम्।

यः संग्रामगातस्तस्य कौशल्यार्थमिदं जपेत्॥

जपप्रभावाच्छस्त्राद्यैः सोऽरिभिर्नैव वाध्यते।
सुतार्याहन्यासपूर्वं पशिरिष्टं निगद्यते।।

नमो रोहिताय स्थपतये - इति।
सहस्त्रपञ्चकं चास्य पुरश्चरणमुच्यते।
एतज्जत्पुर्भयं नास्ति व्याघ्रचौरादिजं वने।।

नमः सहमानाय निव्याधिन - इत्यादि।
सहस्त्राष्टकमेतस्य पुरश्चरणमुच्यते।
व्रणादेस्तीव्रपीडाया नाशकोऽस्य जपः स्मृतः।।

नम इषुमद्भ्यो - इत्यादि।
सहस्त्रनवकं तावत् पुरश्चरणमस्य तु।
सेनायाश्चतुरङ्गनां शान्तये प्रजपेदिदम्।।

नम आव्याधिनीभ्यो - इत्यादि।
पुरश्चरणमेतस्य सहस्त्राणां तु षोडश।
दुष्टग्रहवलिं दत्वा जप्त्वा च तं निरामयः।।

नमो भवाय च - इत्यादि।
पुरश्चर्यायुतं चास्य विभवार्थं प्रयोजयेत्।
त्रिसन्ध्यासु पठेदेतद्भवेद्वर्षेण भाग्यवान्।।

नमो अग्रीयाय - इत्यादि।
सहस्त्रपञ्चकं तावत् पुरश्चरणमुच्यत्ते।
गणस्याग्रत्वमान्योति मन्यते च परैरपि।।

नमो ज्येष्ठाय च - इत्यादि।
सहस्त्रदशकं तावत् पुरश्चरणमुच्यते।
ज्ञातृश्रेष्टत्वमान्योति जप्ते तस्य न संशयः।।

नम आशुषेणाय - इत्यादि।
पुरश्चर्या तु निर्दिष्टा सहस्त्राणां तु पञ्चकम्।।
जप्त्वा नस्यति खञ्चत्वं पादुकासिद्धिमाप्नुयात्।।

नमो दुन्दुभ्याय - इत्यादि।
अयुतद्वितयं चास्य पुरश्चरणमुच्यते।

संग्रामजयकृच्चायमनुवाकः प्रकीर्तितः॥

नमः कूप्याय च - इत्यादि।

षट्सहस्त्रं पुरश्चार्या ग्रहेणाधिष्टितो निधिः।
अभिमन्त्रितमेतेन तोयं तन्निधिमोचकम्॥

नमः सोमाय च - इत्यादि।

पुरश्चर्याऽयुतमिता जपेदष्टोत्तरं शतम्।
त्रिकालं भस्मतोयं च भक्षयेल्लेपयेत् तथा॥

मासत्रयाद्राजयक्षमा किलासश्चित्रमब्दतः।
नश्येद्देहो भवेद्दिव्यः क्षुद्ररोगा दिनत्रयात्॥

नमस्तीर्थ्याय च - इत्यादि।
षट्सहस्त्रं पुरश्चर्या षण्मासं तीर्थगो जपेत्।
यथोक्तं तत् तीर्थफलं भुञ्जते चेह जन्मनि॥

नम इरिण्याय च-इत्यादि।

सहस्त्रनवकं तावत् पुरश्चरणमुच्यते।
धातुवादो राजतस्तु सिध्यते तत्प्रभावतः॥

अत्रास्ति परिशिष्टस्यानुवाक एक एव हि।
रजस्याय च चैतस्य नमोऽन्तस्याग्रतः पठेत्॥

नमो नन्दिकाय च - इत्यांदि।

सहस्त्राष्टकमेतस्य पुरश्चरणमुच्यते।
बालग्रहा विनश्यन्ति बर्हिपिच्छौघमार्जनात्॥

नम ऊर्व्याय च - इत्यादि।
पुरश्चर्यासहस्त्राणां चतुष्टयमुदाहृतम्।
अभिमन्त्र्य जलं देयं शोकशान्त्यै तु शोकिने॥

नमो वः किरिकेभ्य - इत्यादि।
तिलहोमेनायुतेन कार्षापणसहस्त्रकम्।
उद्यमाद्वाथ भूपालात् प्राप्नुयाद्धर्षमध्यतः॥

अपामार्गस्य समिधाऽयुतं हुत्वा रसापतिः।
सहस्रस्वर्णतुल्यस्य स्वस्य सिद्धिः सकृद्भवेत्॥

गुग्गुलुप्रतिमां कृत्वा क्षुरेणोत्कर्तयेच्च ताम्।
जुहुयादष्टसाहस्त्रं लभेत् कन्यामलङ्कृताम्॥

एवं कृत्वाथ वा होमं धनार्थी जपपूर्वकम्।
सुवर्णानां तु शतकं प्राप्नुयाद्वर्षमध्यतः॥

हुनेद्गोसफखण्डानि चैकादशसहस्रकम्।
घृत्ताक्तानि लभेन्मासाद्गाव एकादशैव हि॥

पुरश्चरणपूर्वं तु लक्षैकं तिलतण्डुलान्।
यो हुनेत् तस्य गेहे तु राज्यलक्ष्मीः स्वयं वसेत्॥

एवं च तिलधान्याभ्यां होमाल्लक्ष्मीः स्थिराभवेत्।
शतपुष्पमयो कृत्वा प्रतिमां राजरूपकाम्॥

सहस्रं जुहुयाद्राजा वशोऽवश्यं प्रजायते।
पद्मोत्पलानां लक्षं तु हुत्वा भूयः श्रियं लभेत्॥

चणकप्रतिमालक्षं होमयेद्गुगुलैर्वटीम्।
स्मृतसामन्तराज्यं स प्राप्नोत्येव न चान्यथा॥

हुनेद्बिल्वसमिद्भिस्तु दक्षिणामूर्तिसन्निधौ।
लक्षमेकं तदा राष्ट्रं सामन्तस्य लभेदध्रुवम्॥

महाचतुष्पथे स्थाप्यं लिङ्गं वल्मीकमृद्भवम्।
स्नापयेत् पञ्चगव्येन रुद्राध्यायेन मन्त्रयेत्॥

मानस्तोकेन मन्त्रेण चाभिषिञ्चेन्निवेद्यकम्॥
सघृतं पायसं दद्याद्भूतेभ्यश्च तथा वलिम्॥

एवं मासत्रयं कृत्वा महदैश्वर्यमाप्नुयात्।
पलं वाऽर्धपलं वापिदक्षिणमूर्त्तिसन्निधौ॥

श्वेताम्बरां चूर्णयित्वा स्थापयेत् ताम्रपात्रके।
आलोड्य कपिलाज्येन प्रदेशिन्याऽभिमन्त्रतम्॥

सहस्त्राष्टकमेतेन मन्त्रेण प्रपिबेदथ।
भवेत् तस्याप्रतिहतं वाक्यं सर्वत्र निश्चितम्॥

उदुम्बरस्य समिधोध्यक्ताश्चायुतं हुनेत्।
स्वामी बहुगवां स स्यात् क्षीयन्ते नास्य धेनवः॥

विल्वानां तु घृतक्तानां हुनेदष्टसहस्त्रकम्।
सुवर्णाष्टकमाप्रोति ह्यसिद्धो रजताष्टकम्॥

विल्वाभावे त्वामलक तदभावे उदुम्बरम्।
तस्याभावे हैमवती तदभावे विभीतकम्।
हुनेद्यस्तस्य लक्ष्मीस्तु खयमेवोपतिष्टते॥

द्रापे अन्धसस्पते - इत्यादि।

अनेन जुहुयादाज्यमयुतान्नियुतावधि।
अक्षयाण्यस्य वासांसि भवन्ति च तथा तथा॥

याते रुद्र - इत्यादि।
उर्णा ग्राह्या जीवदवेस्तनूस्तनूर्विहाय च।
एकादशशरं कुर्यात् सूत्रमेकैकसूत्रकम्॥

सहस्त्रमभिमन्त्र्यायैकादश ग्रन्थयः स्मृताः।
एवं संपूज्य तां रज्जुं धूपं दत्वा च बन्धयेत्॥

वामहस्ते तु गर्भिण्या बद्धं सा सुखतः स्मुवेत्।
दक्षे बालकहस्ते तु सुखं तिष्टति बालकः॥

धनिको बाहुमूले वा कण्ठे वा धारयेदिदम्।
कदा चिद्दुत्तमर्णस्य भयं तस्य न जायते॥

इमाग्ंरुद्राय - इत्यादि।
अष्टोत्तरसहस्त्रं तु प्रत्यहं जुहुयात् तिलान्।
अयाचितं धनं तेन लोकेभ्य उपलभ्यते॥

यश्च दूर्वाप्रवालानां घृताक्तमयुतं हुनेत्।
महाज्वरोप्रघातेऽपि मृतकल्पः स जीवति॥

माक्षिकपायसाज्याशी अयुतं जुहुयाच्छुचिः।
महाग्रहज्वरादिभ्योऽभिचाराच्च प्रमुच्यते॥

वैकङ्कतानामयुतं समिधानां घृतैर्हुनेत्।
ज्वरादिकभवा पीडा सद्य एव विनश्यति॥

द्रव्याद्यर्थं यदा केचिन्मृदुभिरभिभूयते।
तदा तुषान् प्रजुहुयादयुतं सुखमेधते॥

वैकङ्कतीश्च समिध औदुम्बरीस्तिलाँस्तथा।
अनेन जुहुयाल्लक्षं सर्वशान्तिकरं स्मृतम्।
गवां वान्यपशूनां वा ह्युपघाते तु तत्स्थले।
अग्निँ संस्थाप्य जुहुयाद्वैकङ्कतीर्दधिप्लुताः॥

अयुतं तस्य शान्तिः स्यात् पालाशानां तथाऽयुतम्।
घृताक्तांनां प्रजुहुयान्महाज्वरमुखा ग्रहाः॥

राक्षासा भूतवेतालाः प्रेताश्चापि पिशाचकाः।
जनं चापि गजं चाश्वं मुक्त्वा गच्छन्ति दूरतः॥

जनानां जननं यस्मिन् गेहे भवति भूरिशः।
मरणं वाऽथ हानिर्वा तत्र शान्तिरुदीर्यते॥

घृताक्तानां तिलानां तु जुहुयादयुतं द्विजः।
यस्मिन् देशे महामारी व्याघ्रादीनां भयं च वा॥

देवरक्षोभयं यत्र तत्र शान्तिं वदाम्यहम्।
पुरस्य मध्यभागे तु वह्निस्थापनमाचरेत्॥

चतुर्दिक्षु च सन्नद्धा गुप्ताश्चत्वार एव हि।
नराः स्थाप्यास्ततः कर्म सावधानः समाचरेत्॥

अष्टोत्तरसहस्रं तु घृताक्तान् जुहुयात् तिलान्।
ततोऽर्धरात्रसमये चौदनं सघृतं तिलान्॥

पिष्टं माषौदनं चापि कृशरं परमान्नकम्।
सुप्ते जनपदे दद्यात् स्थाने स्थाने ततो बलिम्॥

पलाशपत्रे रुद्रेभ्यो रक्षोभ्यस्तदनन्तरम्।
कुर्यादेवं पक्षमेकं सर्वोपद्रवनाशनम्॥

मृडानो रुद्र - इत्यादि।

सहस्रं प्रजपेत् तोये तीरे संपूजयेच्छिवम्।
यावद्दूरे भवेदिष्टस्त्रिधाहार्वाङिलिष्यति॥

मानो महान्तम् - इत्यादि।

परिजनस्य बालानामोरोग्यार्थं तिलान् हुनेत्।
अयुत शीतलादिभ्य आरोग्यं जायते द्रुतम्॥

मानस्तोके - इत्यादि।

मानस्तोकं महाकल्पं सर्वतन्त्रेषु गोपितम्।
कथयिष्यामि मुनये देवानां कार्यसिद्धये॥

अतिकृच्छ्रेण कृच्छ्रेण तथा चान्द्रायणेन च।
आदौ संशोध्य चात्मानं पूतकायो जपं चरेत्॥

जपन्नेतत् तु भुञ्जीत शाकं वा यावकं पयः।
भिक्षां वा जपतस्तस्य भवेदयुतसङ्ख्यकम्॥

सहस्त्रमात्रं होमः स्यात् प्रयोगार्हो भवेन्मनुः।
प्रयोगान्ते त्वहोरात्रं जपः कार्ये निरन्तरम्॥

तद्दशांशेन त्वहोरात्रं जपः कार्यो निरन्तरम्॥

तद्दशांशेन जुहुयादौदुम्बरीघृतान्विताः।
महाव्याहृतिभिः पश्चात् तावदेवं घृतं हुनेत्॥

संस्त्रावभागं संप्राश्य प्रयोगौर्न क्षयं व्रजेत्।
पुनः कर्म प्रकुर्वीत प्रायश्चित्तं पुनः पुनः॥

स्नायाच्च तीक्षणतैलेन सप्तधा मन्त्रितेन च।
मारणादिप्रयोगानां भवेत् पातकमोचनम्॥

ब्रह्मवर्चसकामस्तु हुनेदष्टसहस्त्रकम्।
घृताक्तानां च समिधामसाध्यः सर्वकर्मसु॥

द्मा पद्मानं तु घृताक्तानां दशरात्रमुपोषितः।
अयुतं जुहुयाल्लच्मीकामो व शिवदर्शने॥

अपामार्गोद्भवानां च तण्डुलानां तथाऽयुतम्।
हुनेद्दधिघृताक्तानां सर्वार्थस्य समृद्धये॥

गोसहस्त्रस्य लाभाय जुहुयाद्गोसफेन च।
आज्याहुतीनां च तथा सहस्त्राष्टकमादरात्॥

उपोषितो दशाहानि हुनेद्विल्वफलानि च।
अयुतं च घृताक्तानि लबेदष्टसहस्त्रकम्॥

सिद्धे मन्त्रे सुवर्णानि न सिद्धे रजतानि तु।
भार्याऽमुको मे भवतु एतदर्थं हुनेच्छुचिः॥

जातीपुष्पाणि चाज्येन मधुना संयुतानि च।
कपिला तु यदासूतवृषभा वा सिताऽपि गौः॥

आद्यं दुग्धं गृहीताऽस्याः श्रपयेत् तेन वै चरूम्।
अष्टेत्तरशतं हुत्वा तता वाऽष्टसहस्त्रकम्॥

मंत्रयित्वा चरुं तच्च सपत्नीकः प्रभक्षयेत्।
आयुष्मते दृढान पुत्रान् जनयेन्नात्र संशयः॥

दूर्बाप्रवालान् जुहुयाद्दधिक्षौद्रघृतान्वितान्।
आयुःकामोऽष्टसाहस्त्रं चिरमायुः स विदन्ति॥

दधिक्षौद्रघृताक्तानां पुष्पाणां कुशकाशयोः।
सहस्त्राण्यष्ट जुहुयादिच्छेत् क्षुद्रान् यदा पशून्॥

त्रिरात्रोपोषितो भूत्वा गच्छेन्महाचतुष्पथे।
लिप्त्वा भूमिं गोमयेन तद्वदेव घृतं मुखे॥

पूजयित्वा हुनेद्धूमावष्टोत्तरसहस्त्रकम्।
कर्मणाऽनेन नृपतिर्भवेद्वश्यो न संशयः॥

सप्ताभिमन्त्रितं तीक्ष्णतैलं तेन करद्वयम्।
सम्यक् प्लुतस्तेन स्पृष्टो यो ह्यसौ वशगो भवेत्॥

ब्रह्मवर्चसकामस्तु दधिक्षौद्रघृतान्विताः।
विज्वस्य समिधो हुत्वा लक्षं तेजोनिधिर्भवेत्॥

औदुम्बरीश्च जुहुयाद्दधिक्षौद्रघृतान्विताः।
अयुतं चान्नकामस्तु लभेदन्नं तथा बहु॥

अथकामः पलाशस्य समिधो घृतसंयुताः।
लक्षं हुनेत् तस्य धनमक्षयं जायते सदा॥

अपामार्गस्यसमिधः कटुतैलसमन्विताः।
हुनेदष्टौ सहस्त्राणि शत्रोरुच्चाटनं भवेत्॥

उच्चाटनं तु देशादिभ्यः प्रवासनम्।

सर्वोपद्रवनाशार्थं गृहीत्वा सप्तशर्कराः।
मन्त्रयित्वा सहस्त्रं तु चतुर्दिक्षु क्षिपेत् ततः॥

ऊर्ध्वाधस्तस्य निकटे सर्वोपद्रवनाशनम्।
एवं कृत्वा व्रजेन्मार्गे चौरव्याघ्रभयं हरेत्॥

आरात् ते गोन्ध-इत्यादि।
महाभये समुत्पन्ने व्याघ्रचौरभयादिषु।
चतस्त्रर्चः स्मरेच्चित्ते तत्तद्भयविनाशकाः॥

विकिरि - इत्यादि।

जपेदयुतसङ्ख्याकं विरोधे तु महाजनैः।
राज्ञा वोपशमं याति प्रीतिश्चापि प्रजायते॥

सहस्त्राणि - इत्यादि।

यदा तु महतां मृत्युर्नृपतेर्वा उपद्रवः।
तदा होमं प्रकुर्वीत वैकङ्कतसमिद्वरैः॥

औदुम्बरीभिः शाल्मल्या तिलैर्वापि यवैरपि।
प्रत्येकमेकादशधा चाबिमन्त्रय ततो वलिम्॥

कृशरं वा पायसं वा ततो भूतानि चार्चयेत्।
दद्याद्विडालमांसस्य वलिं नश्यन्त्युपद्रवाः॥

सहस्राणिसहस्रशो ये रुद्रा - इत्यादि।

जपेदेता नव ऋचः परिशिष्टसमन्विताः।
भवन्ति भोगदास्तेन हीन ज्ञानप्रदा मताः॥

नमो रुद्रेभ्य - इंत्यादि।

मध्याह्ने चायुतं साज्यान् जुहुयात् तु सकण्टकान्।
प्रत्यङ्गिराय मन्त्रस्य कर्म कुर्यादयं मनुः॥

मृत्युञ्जयेन मन्त्रेण नमस्तेऽस्य समापनम्।
तैत्तिरीयेऽन्यशाखायां परिशिष्टानि सप्त च॥

सद्योजातादयः पञ्च त्र्यम्बकं च यजामहे।
तथा च त्वरितो रुद्र एतन्नमकमुच्यते॥

अग्नाविष्णू - इत्यादि।

नित्यं सन्ध्यावन्दनान्ते तिष्ठन् कालत्रये जपेत्।
अष्टोत्तरसहस्रं तु षण्मासं सत्यवाग्भवेत्॥

वाजश्च मे प्रसवश्च मे - इत्यादि।

एतैः सप्तानुवाकैस्तु एवमानादिपञ्चभिः।
आज्याहुतिसहस्रं तु हुत्वा तोये प्रविश्य च॥

शत जपेदक्षिरोगः कदाचिन्नैव जायते।
जातस्य च प्रशान्तिः स्यान्नेत्रतेजोऽबिवर्धते॥

इध्मश्च मे बर्हिश्च मे इत्यादि।

एतावान्रुद्र आख्यातः सर्वकामफलप्रदः।
विस्वरोऽनक्षरः पाठः कृतस्तद्दोषशान्तये॥

इडादेवहूः - इत्यादि।
परिशिष्टं जपेदेतदेष रुद्रविधिः स्मृतः।
अभिषिञ्चेत् पौष्टिकार्थं शान्तिकामास्तु होमयेत्॥

सिद्धिकामो जपेदेवमक्षराणां तु सङ्ख्यया।
इहैव वज्रदेहोऽसौ शिव एव न चापरः॥

पद तुल्यावृत्तिजपाद्वाक्सिद्धिरुपजायते।
वाक्यतुल्यावृत्तिजपात् पापं सर्वं विनश्यति।।

ऋचां सङ्ख्याजपात् सर्वं क्षुद्रपापं विनश्यति।
अनुवाकसमं जप्त्वा दुष्टग्रहरुजं जयेत्।।

इति रुद्राध्यायपुरश्चरण प्रयोराः।